NEW ENGLAND CONSERVATORY OF MUSIC

CATALOGUE

1935-1936

BOSTON, MASSACHUSETTS

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THE CONSERVATORY BUILDING

NEW ENGLAND CONSERVATORY OF MUSIC

Founded in 1867

CATALOGUE

1935-1936

HUNTINGTON AVENUE

BOSTON, MASSACHUSETTS

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CALENDAR FOR 1935–1936

September	*12*	Registration for first semester opens
	13–18	Examinations for Advanced Standing
	16–17	Examination of new candidates for admission to Collegiate Course
	19	Academic year begins
	25	Last day of registration for *all* candidates for diplomas in 1936, by personal application to the Dean of the Faculty (see p. 37)
	29	Candidates for string section of Orchestra report
October	*1*	Organization of Orchestra Recital classes begin
	5	First Saturday Recital
	10–16	Examinations for admission to the Junior Class
November	*7*	First Thursday Recital
	14–16	Midsession examinations in Harmony 2, Harmonic Analysis, and Theory
	28	THANKSGIVING DAY. Holiday
December	*5*	Annual Meeting of the Board of Trustees
Dec. 24–Jan. 1		(*inclusive*) CHRISTMAS VACATION
January	*20–29*	Midyear Examinations
	27	Registration for second semester opens
February	*5*	First semester ends
February	*6*	Second semester begins
	22	WASHINGTON'S BIRTHDAY. Holiday
March	*20*	Last date for recitals by candidates for Soloist's Diploma
April	*5–12*	(*inclusive*) SPRING VACATION
	15–18	Midsession Examinations in Harmony 2, Harmonic Analysis and Theory
	20	HOLIDAY
	21	Last day for receipt of applications for scholarships for academic year 1936–37

May	*1*	No recommendations for rehearsal with orchestra received after this date. (Note: Recommendations of candidates for Soloist's Diploma must be made before the end of the first semester.) Last day for application by candidates for Advanced Honors.
May	*12–13*	Examinations in Normal Department
	30	MEMORIAL DAY. Holiday
May 29–June 3		Final examinations in supplementary subjects (Seniors only)
		Examinations for admission to the Class of 1937 (Senior Examination)
		Final examinations in School Music courses (graduating class)
	4	Last Thursday Recital
	4–13	Final examinations of graduating class (demonstrative)
		Final examinations in supplementary subjects (for all students except Seniors)
	6	Last Saturday Recital
	18	Senior Class Concert
	22	Annual Meeting and Reunion of the Alumni Association
	23	Commencement Day
	24	Academic Year ends
September 17		Academic Year 1936–37 begins

All teaching in the Conservatory is suspended on holidays and during vacations noted in the foregoing Calendar. It is expected that all students will return to the school in time to report for appointed lessons immediately after the Christmas and Spring Vacations.

Every student of the Conservatory is held responsible for observance of the General Regulations, as set forth on page 92, and for familiarity with the details of his respective courses, as prescribed in this catalogue.

THE BOARD OF TRUSTEES

1935*

Joseph Balch
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Channing H. Cox
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Ernest B. Dane
Robert G. Dodge
H. Wendell Endicott
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Allan Forbes
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Herbert Lyman
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Charles G. Bancroft
Alanson Bigelow
Frank W. Buxton
Joseph Mitchell Chapple
James D. Colt
Carl P. Dennett
Frederick G. Hall
Clement S. Houghton
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EX-OFFICIO

Wallace Goodrich

For One Year

William L. Gray, representing the Alumni Association

*Term of office expiring at the Annual Meeting in the calendar year indicated.

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ADMINISTRATION

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Keith C. Brown, *Field Secretary*
Mildred W. Drapalik, *Librarian*
George A. Gibson, *Assistant to the Dean of the Faculty*
Eathel J. Finley, *Assistant Registrar*

THE FACULTY

WALLACE GOODRICH, MUS. D. (NORTHWESTERN UNIV.), *Director.*

Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Fellow American Academy of Arts and Sciences; *Chevalier Légion d' Honneur* (*France*).

FREDERICK S. CONVERSE, A.B. (HARVARD), MUS. D. (BOSTON UNIV.), *Dean of the Faculty. Musical Form, Counterpoint,* and *Composition.*

Pianoforte, Carl Baermann, *Boston.* Composition, John K. Paine, *Harvard;* Chadwick, *Boston;* Rheinberger, *Munich.* Phi Beta Kappa. Compositions in all forms, performed by Boston Symphony and other leading orchestras in America and Europe, and by choral and chamber music organizations; operas (Boston and Metropolitan Opera Companies). Fellow American Academy of Arts and Sciences; Member National Institute Arts and Letters.

ESTELLE T. ANDREWS, *Pianoforte.*

Graduate Peabody Conservatory, *Baltimore.* Pianoforte, Carl Faelten and Helen Hopekirk, *Boston;* has given recitals throughout New England.

MINOT A. BEALE, *Violin.*

Graduate N. E. C. Violin, Adamowski. Present member Boston Symphony Orchestra.

GEORG BOETTCHER, *French Horn.*

Solo horn of orchestras in Breslau and Dortmund, and Berlin Royal Opera; also as guest in Dresden. Chamber music with Busch, Klinger, and Hess Quartets. Solo horn of Boston Symphony Orchestra.

RICHARD BURGIN, *Violin.*

Graduate Imperial Conservatory, *Petrograd.* Violin, Lotto, *Warsaw;* Joachim, *Berlin;* Auer, *Petrograd.* Concert master in Helsingfors, Finland. Solo recitals and appearances with leading orchestras in Russia, Sweden, Norway, and Denmark. Concertmaster and Assistant Conductor Boston Symphony Orchestra. First violinist of Burgin String Quartet.

JULIUS L. CHALOFF, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Ignaz Friedman, *Berlin.* Composition and Conducting, Hugo Kaun, *Berlin.* Winner of first Mason & Hamlin Prize. Berlin debut with Blüthner Orchestra. Composer, concert pianist and editor.

MARJORIE CHURCH, *Pianoforte.*

Graduate Master Class Academy of Music, *Vienna.* Pianoforte, Stasny, *Boston;* Godowsky, *Vienna.* Has concertized extensively in Europe and America. Soloist with Boston Symphony and New York Philharmonic Orchestras.

LOUIS CORNELL, MUS. M. (HON., CHICAGO MUSICAL COLLEGE), *Pianoforte.*

Organ, Middelschulte and Harrison Wild, *Chicago.* Pianoforte, Joseffy, Carreno, and Ganz, *Chicago.* Theoretical study in Germany. Has played in recital and with leading orchestras in Germany and America.

STELLA B. CRANE, *Voice.*

Graduate N. E. C. Voice, Armand Fortin and Charles A. White, *Boston;* Isidore Luckstone and Oscar Saenger, *New York.* Private teaching and church and concert work in Boston and New England.

ARTHUR MANSFIELD CURRY, *Harmony and Counterpoint.*

Violin, Kneisel, *Boston.* Counterpoint and Composition, MacDowell. Lecturer and composer of orchestral works, songs, choruses and chamber music; conductor of musical societies.

FLOYD BIGELOW DEAN, LL.B. (CHICAGO), *Pianoforte and Physics.*

Pianoforte, Dr. Jeffery, *Boston* and other teachers. Organ, Wallace Goodrich, *Boston.* Composition, Benjamin Cutter. Lecturer and author of works on acoustics; former President Iota Chapter, Pi Kappa Lambda.

LUCY DEAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Thomas Tapper, *Boston;* Guiseppe Buonamici, *Florence;* Leschetizky, *Vienna.*

CHARLES (FREDERICK) DENNÉE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

CLARA L. ELLIS, *Solfeggio, and Assistant in Pianoforte Normal.*

Studied N. E. C. Pianoforte, E. T. Andrews. Solfeggio and Musicianship, Georges Longy, Stanley Chapple. School Music, Ralph L. Baldwin. School music supervision.

EMILY ELLIS, *Voice and German diction.*

Graduate N. E. C. Voice, Augusto Rotoli, *Boston;* Willy Freitag, Coenraad von Bos, *Berlin;* Anna Ziegler, *New York.* Taught English and Voice in Berlin; teacher and coach; several years' stage experience.

OLIVER C. FAUST, *Organ Tuning.*

Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emery and others. Church organist, teacher, and author of text-books on pianoforte and organ tuning and construction.

PAUL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevcik, *Vienna*, Professor Hayek, Conservatory of Imperial Society, *Saratov*. Concert tours in Russia, China and Japan. Teacher of violin and concert master of symphony orchestras in Russia. Present member of Boston Symphony Orchestra and Boston String Quartet.

FRANCIS FINDLAY, *Supervisor of School Music Division, Solfeggio; Conducting and School Music Courses.*

Graduate N. E. C. Trumpet, Louis Kloepfel, *Boston*. Theoretical studies, Chadwick, Mason, Elson, Shepherd, Lenom; conducting, Paumgartner, Krauss, Bruno Walter, *Salzburg*. Honorary correspondent to Mozarteum Academie in Salzburg, 1933. Committee membership and addresses before National, Eastern, and Southwestern Music Educators' Conferences; conductor of concerts; Musical Director Eastern Music Camp, 1931–32.

KURT FISCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig*. Pianoforte, Reinecke and Jadassohn, *Leipzig*. Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

ARTHUR FOOTE, A.M. (HARVARD), MUS. D. (TRINITY and DARTMOUTH), *Pianoforte.*

Studied under John K. Paine, *Harvard*, and Pianoforte and Organ with B. J. Lang, *Boston*. Pianoforte teacher and composer in all forms; has given many pianoforte recitals and appeared as soloist with prominent orchestras; former President American Guild of Organists and of other musical organizations.

GEORGES FOUREL. Certificat études secondaires 1er. Cycle (CAEN UNIV., FRANCE), *Viola and Quartet-playing.*

First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola, Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War, *Croix de guerre*. Member of Boston Symphony Orchestra, and of the Boston String Quartet.

CLIFTON JOSEPH FURNESS, A.B. (NORTHWESTERN), A.M. (HARVARD), *Supervisor of Academic Studies; English and other academic subjects.*

Pianoforte, Katherine Ruth Heyman and others. Lecturer and writer on music, biography, literature, and bibliography.

GEORGE A. GIBSON, *Pianoforte, Sight-playing. Assistant to the Dean of the Faculty.*

Graduate N. E. C. Winner of Mason and Hamlin Prize. Pianoforte, Richard E. Stevens, *Boston*.

CLAYTON D. GILBERT, *Supervisor of Dramatic School.*

Studied with H. L. Southwick, George Riddle, *Boston;* Franklin Sargent, *New York;* Felix Morris, *London;* Antoine Nayoe and Félicia Mallet, *Paris;* and others. Dramatic coach for various organizations. Lecturer in University Extension and other courses; long stage experience.

MARIE AUDET GILLET, *Pianoforte.*

Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

HOWARD GODING, *Pianoforte.*

Graduate N. E. C. Pianoforte, George Proctor Winner of Mason & Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with prominent orchestras. Member Summer School Faculty University of Idaho.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.*

Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

WILLIAM HADDON, MUS. M. (N. E. C.), *Pianoforte.*

Graduate with honors Royal Academy of Music, *Stockholm.* Composer of works for orchestra and chorus, and instrumental compositions.

VAUGHN HAMILTON, *Violin.*

Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* Former member of Boston Symphony Orchestra.

EINAR HANSEN, *Violin.*

Graduate Hamburg Conservatory of Music. Studied with Max Fiedler, Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Concertmaster of symphony orchestras in Hamburg, Bremen and Dresden. Many appearances in solo and quartet in European and South American countries. Present member Boston Symphony Orchestra.

HOMER HUMPHREY, *Organ.*

Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda.

PERCY F. HUNT, *Voice.*

Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

HARRISON KELLER, *Violin.*

Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Anton Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in this country; founded former Boston String Quartet 1925, and leads the present quartet of the same name. In World War commissioned lieutenant, leader of band 301st U. S. Field Artillery.

DOUGLAS PARTRIDGE KENNEY, *Pianoforte, Sight-playing.*

Graduate N. E. C. Pianoforte, Clayton Johns. Instructor of pianoforte St. Mark's School, Southborough, Mass.

LOUIS F. KLOEPFEL, *Trumpet and Brass Ensemble.*

Studied trumpet with Langhof, *Berlin;* Weinschenk, *Leipzig;* other studies with Kretschmar, *Hannover,* and Bock, *Cologne.* Former member of important orchestras in Europe. Solo trumpet New York Symphony Orchestra, then many years same position in Boston Symphony. Organized Brass Ensemble and Military Band at N. E. C.

MAX O. KUNZE, *Contrabass, Tuba.*

Graduate Royal Conservatory of Music, Dresden. Contrabass, Bruno Keyl, *Dresden.* Solo contrabass of orchestras in Warsaw and Hamburg. First contrabass of Boston Symphony Orchestra.

MARCEL LANNOYE, *Solfeggio.*

Graduate Brussels Royal Conservatory. Composition, Léon Dubois; French Horn, Mahy, *Brussels.* First Prize in harmony. First Prize with *la plus grande distinction* in French Horn. Former member of orchestras in Glasgow and London. Present member of Boston Symphony Orchestra.

GEORGES LAURENT, *Flute.*

First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Officier d'Instruction publique* (*France*). Since 1918 first flute Boston Symphony Orchestra. Musical Director Flute Players Club.

ABDON LAUS, *Saxophone.*

First Prize in Bassoon, Paris Conservatory. Studied with Morel, Bourdran, Lavignac, and Letellier, *Paris.* Former member of leading Paris orchestras. *Chevalier d'Academie* and *Officier d'Instruction publique* (*France*). Founder and conductor of Boston Saxophone Orchestra, and other organizations. Solo bassoon Boston Symphony Orchestra.

CLÉMENT LENOM, *Oboe, Solfeggio, and Wood-wind Ensemble.*

Graduate Royal Conservatory of Music, Brussels. First prize in *solfège supérieur* and oboe. Harmony, Jéhin and Pessard; counterpoint, Dupont and Massenet; oboe, Georges Gillet. Conducted opera in France. *Officier d'Académie* and *Officier d'Instruction publique* (*France*), and *Chevalier de la Couronne* (*Belgium*). Author of works on solfeggio. Former conductor popular concerts Boston Symphony Orchestra.

WALTER D. LILLEBACK, *Trombone.*

Studied in Copenhagen, Denmark. Member of Royal Opera orchestra in Copenhagen, and of Philadelphia and other orchestras in this country. Present member Boston Symphony Orchestra.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* and Percy Grainger, *New York.* Solo performances in concert and with orchestra, and lectures.

VINCENT HOWARD MARIOTTI, *Violin.*

Violin, Rouillon. Studied at the Academy of Santa Cecilia in Rome, later with Sevcik at Prague and Vienna. Concerts in European cities. Concertmaster and member of orchestras in Santiago and Buenos Aires; opera in Lyon, France, and many Italian cities. Former member of Augusteo orchestra in Rome; present member of Boston Symphony Orchestra.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL MCKINLEY, A.B. (HARVARD), MUS. D. (KNOX), *Organ, Harmony, Counterpoint, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, *Harvard;* and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928–29.

GEORGE STEWART MCMANUS, MUS. BAC. (EDINBURGH UNIV., *summa cum laude*), *Ensemble and Pianoforte.*

Pianoforte, Lhévinne, Aus der Ohe, Helen Hopekirk, D. F. Tovey. Concert and ensemble pianist, lecturer and writer on musical subjects. Formerly professor of music and Chairman of Department in University of California at Los Angeles. Lecturer Harvard University summer sessions.

ALFRED HENRY MEYER, A.B., MUS. B. (OBERLIN), *Harmony.*

Organ, Wallace Goodrich, *Boston.* Musical courses, Spalding, Hill, and Heilman, *Harvard.* Phi Beta Kappa. Organist, lecturer and teacher. Music critic Boston Daily Advertiser.

GLADYS CHILDS MILLER, MUS. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr Miller in New York.

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Frank Huntington Beebe Scholarship for Foreign Study, 1934.

MARY L. MOORE, *Pianoforte.*

Graduate N. E. C. Pianoforte, F. A. Porter, Carl Stasny, Carl Baermann, *Boston;* Arthur Friedheim, *New York.*

RUTH CONNISTON-MORIZE, MUS. B. (YALE), *French Literature and Diction.*

Studied under Horatio Parker, D. S. Smith, and others at Yale; Wanda Landowska, *New York;* and Vierne, *Paris.* Many organ and carillon recitals. Author educational works. Instructor French Summer School, Middlebury, Vt.

BOWER MURPHY, *Trumpet and Cornet.*

Graduate N. E. C. Trumpet, Louis Kloepfel.

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

RAYMOND ORR, *Violin.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

CARL PEIRCE, *Violin.*

Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conductor of choruses, choirs and glee clubs. Public appearances in concert.

BOAZ PILLER, *Bassoon.*

Graduate Royal Conservatory of Music, The Hague. Bassoon, Van Heyot; harmony and musical history, Vollmar and Viotta. Former member of Symphony Orchestra at The Hague, and French Opera Company in New Orleans. Present member of Boston Symphony Orchestra.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912–1930), under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

F. ADDISON PORTER, *Pianoforte.*

Graduate N. E C. Pianoforte, A. D. Turner; other subjects, Chadwick; conducting, Zerrahn. Later studied in Leipzig under Richard Hofmann and Freitag. For many years Supervisor of Conservatory Normal Department, and author of Conservatory Course for Pianoforte. Composer of many pianoforte works. First Supreme President Kappa Gamma Psi Fraternity. Former President Iota Chapter, Pi Kappa Lambda.

C. ROLAND REASONER, *Violin.*

Violin, Vaughn Hamilton and Felix Winternitz, *N. E. C.* Conductor of Preparatory String Class.

HARRY NEWTON REDMAN, *Harmony, Harmonic Analysis.*

Pupil of Chadwick in organ and composition. Composer of chamber music and songs. Has achieved success as a painter, exhibiting in various cities.

EUSTACE B. RICE, *Pianoforte.*

Graduate N. E. C. Pianoforte, Klahre, Carl Baermann, *Boston.* Author of technical exercises. Has held prominent organ positions.

SIMONE RIVIÈRE (BACCALAURÉAT UNIV. DE BORDEAUX, FRANCE), *French language.*

Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

NORINE ROBARDS, MUS. B. (N. E. C.), *Pianoforte, Theory, and Assistant in Pianoforte Normal Course.*

Pianoforte, Clayton Johns.

RULON Y. ROBISON, *Voice.*

Graduate N. E C. Pupil of Charles Bennett, C. A. White, William L. Whitney, *Boston;* Coenraad von Bos, *New York;* coached with Georges Longy, *Boston.* Soloist with Boston Symphony Orchestra and other organizations; has given recitals and sung in opera.

FRANK V. RUSSELL, *Percussion Instruments.*

Graduate N. E. C. Pianoforte, Edwin Klahre, De Voto and Dennée, *Boston.* Organ, Dunham and Homer Humphrey. Composition, Chadwick, *Boston.* Director of small orchestras.

ELIZABETH I. SAMUEL, A.B., M.D. (BOSTON UNIV.), *Psychology and English.*

Graduate of Mt. Holyoke Seminary. Former President Boston Mt. Holyoke Association. Long experience as teacher of Psychology and English.

JESÚS MARÍA SANROMÁ, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pianoforte, Sequeira, Antoinette Szumowska, *Boston;* Schnabel, *Berlin;* Cortot, *Paris.* Recitals in foreign capitals, including two tours of Spain. Recitals and concert appearances with Boston Symphony Orchestra.

SULLIVAN AMORY SARGENT, *Voice.*

Graduate of Mass. Inst. Technology. Voice, George L. Osgood, C. A. White, Myron W. Whitney, C. R. Adams and others, *Boston.* Long experience in church and concert and in solo work with singing clubs and orchestras. Composer of numerous part-songs.

CLARENCE B. SHIRLEY, *Voice, Supervisor Vocal Normal Course.*

Pupil of Mrs. Clara Kathleen Rogers, C. A. White, *Boston;* Frank Bristol, *New York;* Dubulle, *Paris.* Church and concert work. Solo appearances at Worcester Music Festival, with Boston Symphony Orchestra, and elsewhere.

LEONARD SHURE, *Pianoforte.*

Piano, Carl Reckzeh, *Chicago;* Artur Schnabel, *Berlin.* Held Bechstein Stipendium. Assistant to Schnabel, *Berlin,* for six years. Concert work, in recital and with orchestra, in Europe and America.

DONALD S. SMITH, *Pianoforte and Pianoforte Sight-playing.*

Graduate N. E. C. Pianoforte, Louis Cornell and Egon Petri, *Boston.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Counterpoint, and Musical History.*

Graduate Faelten Pianoforte School, *Boston.* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

ALBERT W. SNOW, *Organ and Choir Training.*

Organ, Wallace Goodrich and others, *Boston.* Organist of Boston Symphony Orchestra. Prominent in church work. Has conducted choral organizations.

CARLO BRUNO SORESINA, DOCTOR OF SCIENCE (UNIV. OF TURIN). *Italian.*

Lecturer and teacher in colleges of this country. Served in Italian Army as Captain of Mounted Artillery.

ALICE H. STEVENS, *Voice.*

Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*

Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with Boston Symphony Orchestra.

VIRGINIA STICKNEY, *Violoncello.*

Graduate N. E. C. Violoncello, Joseph Adamowski.

FRANCIS L. STRICKLAND, A.B. (NEW YORK UNIV.), B.D., PH.D., (BOSTON UNIV.), *Educational Psychology, History and Principles of Education.*

Studied in Jena and Berlin, Germany. Long experience in college work. Member of the faculty of Boston University.

C. HOWARD WALKER, DR. OF FINE ARTS (UNIV. OF PENN.), *Lecturer on Fine Arts.*

Many years activity in profession of architecture, and lecturer on architecture and fine arts in colleges and universities. Officer in important organizations. Member American Academy Arts and Sciences, National Institute Arts and Letters.

FRANK S. WATSON, *Pianoforte.*

Graduate N. E. C. Pianoforte, Dr. Jeffery, Edwin Klahre, *Boston.* Composition, Chadwick, *Boston.* Extensive concert work in recital and chamber music.

F. MORSE WEMPLE, *Voice.*

Voice, Arthur Mees, *Albany, N. Y.;* C. A. White, *Boston;* and Dubulle, *Paris.* Recitals, concert and church work.

ALICE E. WHITEHOUSE, *Solfeggio.*

Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

MYRON H. WHITNEY, A.B. (HARVARD), *Pianoforte.*

Pianoforte, F. A. Porter, L. Dean, Noyes, *Boston;* Cajani, G. Buonamici, *Florence.* Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Franceschetti, *Rome.*

WILLIAM L. WHITNEY, *Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhausen, *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston;* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prout, *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert and oratorio singer in England, Italy, Germany and United States. Organized and managed school for vocalists and pianists in Boston, with branches in Florence and Paris, with distinguished faculty. Has taught at Royal Normal and Wimbledon Colleges, London.

HARRY E. WHITTEMORE, *Practice Teaching (School Music).*

Graduate American Institute Vocal Harmony, Summer School at N. Y. U. Violin, White, *Boston.* Viola, Hood, *Boston.* Other subjects in New York music schools. Founder of Massachusetts Teachers' Association. Former president Eastern Music Supervisors' Conference. Director of School Music in important cities.

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, De Voto, *Boston;* Harold Bauer, *N. E. C. Summer 1934.* Soloist with orchestras.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet. Outstanding player of the Viola da Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

MEDICAL ADVISORS

GEORGE W. MORSE, M. D., *Consulting Surgeon*
475 Commonwealth Avenue

FRANK E. HASKINS, M. D.
204 Huntington Avenue
WALTER R. MANSFIELD, M. D.
371 Commonwealth Avenue

School Physicians

FOREWORD

BOSTON—PAST AND PRESENT

EMERSON once said: "This town of Boston has a history." Simple as this statement is, even a superficial examination of what this history includes compels one to love the old town and to long for hours spent in roaming the scenes of so many historical events.

To Boston's Harbor may be assigned the primary reason for the existence of Boston. In 1614 John Smith paid it a visit, and in 1621, (one year after the Mayflower arrived) a party came up from Plymouth and more thoroughly explored the possibilities of this natural haven for trade. Soon a settlement sprang up which was destined to leave not only a spiritual imprint upon the world but also a physical remembrance for those who walk its straight and crooked streets.

Let us wander around and live in the past for a few moments, stopping here and there for a glimpse of bygone days.

What could be more logical than to begin with Boston Common, that large open space which has made a New England institution out of the "common" in every little town and village. It was Gov. John Winthrop who in 1634 bought these fifty acres on behalf of Boston, for the small sum of $150. The harbor at that time reached out to the vicinity of what is now the Charles Street Mall, the present Mecca of Free Speech. In years to come the British left their ships here preceding the Battle of Lexington.

Sloping gradually, the former cow pasture gradually reaches up to the much-heralded Beacon Hill, so named after the beacon which once stood on its summit and where now the gold-domed State House glistens in the sunlight.

At the north-east corner of the Common we see the old colonial Park Street Church. "America," the hymn which often acts as a substitute for our National Anthem, was first sung in this sanctuary; and from its choir grew, in 1815, the backbone of Boston's musical life, the Handel and Haydn Society.

A step up Tremont Street brings us to the Old Granary burial ground, the last resting place of John Hancock, James Otis, and Samuel Adams.

Close by, the old Parker House (now replaced by a modern hostelry) witnessed a gathering of literati, beginning 1857, the like of which our nation has never seen. Regularly each week-end the Saturday

Club met at the mid-day dinner table with the following members present: Longfellow, Hawthorne, Lowell, Emerson, Whittier, Oliver Wendell Holmes, Agassiz, Fields, Dana, Motley, and others. Is it a wonder that Boston took a lead in cultural matters?

Another landmark looms across the street. It is King's Chapel, the cornerstone of which was laid in 1749. Its cemetery holds the tombs of John Winthrop and John Cotton. Indeed, legend tells us that Hester of Hawthorne's *Scarlet Letter* also found her long-earned peace in this church yard.

A few steps down School Street leads us to Washington Street and the old State House. This building echoed to many fervent speeches in pre-Revolutionary days, and in front of its doors Washington (1789) dismounted from his white charger to hear a chorus sing an ode in his honor.

Faneuil Hall, "the cradle of Liberty," is only a few blocks away. What a variety of scenes have been enacted within its walls! British officers presenting a play only to be called out to do battle at Bunker Hill across the bay; Samuel Adams stirring the people the day following the "Boston Massacre;" slavery and anti-slavery debates; in fact, every angle of our history has had its representation in that old building.

Whatever direction the wind may have blown, the weather vane shaped as a nimble grass-hopper and placed atop the structure by Peter Faneuil is still there to prove that the wind bloweth wherever it listeth.

From Faneuil Hall we soon reach Christ Church, still in use, in the spire of which were hung the lanterns which sent Paul Revere off on his midnight ride in 1775.

It was Paul Revere, too, who helped create that by now almost legendary battleship, the Constitution. He furnished the copper, bolts, and spikes of this old vessel now moored at the Charlestown Navy Yard in the shadow of Bunker Hill Monument.

Another link with the past is found on Dorchester Heights (now South Boston) across the harbor from Charlestown. Here we can picture Washington behind his fortifications in 1776, watching the evacuation of the British. We can easily imagine the pleasure he derived from seeing the mighty flotilla of 76 ships and transports, filled with Tories, soldiers, and their families, as it disappeared through the mist of the outer harbor.

Reliving scenes such as these forces us to exclaim with Emerson: Boston *has* a history!

The past, however, is only a prologue to the future. Let us take a glimpse of modern Boston.

Again starting out from the Common, down Boylston Street, we pass the beautiful 24-acre Public Gardens; the Museum of Natural History, and the Lowell Institute, where free lectures on varied cultural subjects are always available to students.

We have arrived at Copley Square, which curiously enough is not a square but a triangle. Our attention is gripped by three buildings, two of which are churches. One of these, Trinity Church (where Phillips Brooks served as rector) is built in the Romanesque style of Southern France, while the New Old South Church follows Italian Gothic lines; both are masterpieces of architecture. The organists of these churches, in common with many others in the city, give regular organ recitals available to the public. The third building we notice is the stately Public Library in the style of Italian (Holy Grail) Renaissance. Founded in 1794, this institution has grown to be one of the most important libraries in the world. Not the least valuable for the music student is the large Allen A. Brown collection of musical literature.

Leaving Copley Square through Huntington Avenue and passing Mechanics Building, of diverse exhibitions and "shows," and Horticultural Hall, where flowers precede the Spring, we find ourselves in the musical center of Boston. Here within a few blocks are located Symphony Hall, the New England Conservatory, the Boston Opera House, and the Boston Museum of Fine Arts.

In these three buildings one may hear in one year: The famous Boston Symphony Orchestra, one of the great Opera companies, the New England Conservatory Orchestra, the People's Symphony Orchestra, the People's Choral Union, the Handel and Haydn Society in its yearly presentation of the "Messiah," concerts by the greatest artists of our day, recitals by many who aspire to be great, and musical organizations too numerous to mention.

The influence of this concentrated activity is unmeasurable, but we can safely state that Boston's present and future musicians and students are shaping not only the musical history of this old town, but are forming the destinies of music for our country as a whole. To be a part of this work is a privilege.

INTRODUCTION

The New England Conservatory of Music is one of the oldest institutions of its kind in this country; it was founded in 1867 by Dr. Eben Tourjée, and incorporated under the laws of the Commonwealth of Massachusetts in 1870. The Conservatory is not a profit-making institution, for by the terms of its charter any profits must be devoted exclusively to the interests of the school.

Upon the death of Dr. Tourjée in 1891 Carl Faelten became its director; in 1897 he was succeeded by George W. Chadwick, who retained the directorship until his resignation in 1930, when he was succeeded by the present director, Wallace Goodrich. During these many years the Conservatory has steadily maintained the highest standards of musical education. Its large faculty has always included not only teachers of wide experience, but musicians who are nationally known as executants, as composers, as writers and lecturers of authority. The history of the Conservatory is an honorable one. It has given assistance, through its officers and members of its faculty, to national and civic musical projects and organizations. While it is a New England institution, as its name implies, its services are not confined to the students of any one part of the country, for they have come from every state of the Union, as well as from all foreign countries, even to the Far East. As will be later noted, it is in its own Jordan Hall that many artists of distinction from other cities give their Boston concerts and recitals, in addition to the many musical events there provided by local artists and organizations.

The influence of the Conservatory has been far-reaching; since its foundation the registration of students has reached a total of nearly one hundred and forty thousand. Going forth into all parts of the country, even to foreign lands, many of these students have found opportunity to achieve success as teachers of music; as artist executants in recital and concert, or in solo performance with our leading orchestras; as valued members of these same orchestras; as leaders in the field of church music. Others have won distinction in opera, or on the dramatic stage.

In many colleges and universities of the United States, Conservatory graduates are active today as directors of music departments, or as members of their faculty; while many successful supervisors and teachers of school music received the necessary preparation at the Conservatory.

Beside those who have thus chosen music as their professional career, numberless other former students are enjoying the practice of music as an avocation, sharing with their friends the pleasures of musical

performance, and lending their support to the progress of all forms of good music in our country, all the while benefiting by the advantage of the more intelligent musical perception and cultural taste afforded them by their conservatory training.

ACADEMIC YEAR

The academic year begins on the third Thursday in September, and continues for forty weeks, ending on the third or fourth Wednesday in June. Included in these forty weeks are the Christmas recess of about ten days, and early in April a spring vacation of one week.

FIELDS OF INSTRUCTION

The courses offered by the Conservatory are grouped under the following divisions:

a. Applied music, comprising as major or principal subject pianoforte, organ, voice, violin, violoncello, and all orchestral instruments.

b. Musical composition.

c. School music, for those who desire the special training necessary to meet the requirements for supervisors or instructors.

d. Academic studies, of collegiate grade.

e. Dramatics, including training for opera or the dramatic stage.

In each of the first three of these groups (*i.e.*, applied music, composition, and school music) definitely prescribed studies lead to

1. The diploma of the Conservatory Course, awarded upon satisfactory completion of four years of prescribed study, or their equivalent.
2. The degree Bachelor of Music, conferred after satisfactory completion of a more advanced four-year curriculum which includes certain academic studies, in addition to those purely musical.
3. The degree Master of Music, a graduate course open to students who have fulfilled the requirements and obtained the Bachelor's degree in music, or its equivalent if in another field.

CONSERVATORY COURSE

Candidates for the diploma or the degree must fulfill certain entrance requirements, comprising the prior completion of a standard four-year high-school course of prescribed character, together with the necessary grade of advancement in the major subject.
The period of four years required to complete the work required toward the *diploma* may be shortened, in accordance with the grade of advancement upon entrance.

For summary of courses leading to the diploma see page 33.

COLLEGIATE DEPARTMENT

This department offers the opportunity to secure the academic degree Bachelor of Music, with concentration in applied music; in musical research, criticism, or aesthetics; in musical composition, and in school music.

In recent years the possession of a degree has become of increased value, in some cases indispensable to musicians seeking positions as teachers of music in private schools, in college music departments, and as supervisors or teachers of public school music. Demanding as it does the pursuit of musical studies in far greater proportion to those of a purely academic nature, the Conservatory is peculiarly well fitted to combine with sound and thorough instruction opportunities for practical experience in performance, in ensemble practice, and in teaching.

Credit for all work done, whether in musical or in the cultural subjects so generally required for the bachelor's degree in music, conforms to accepted collegiate practice. Liberal allowance for work already done under prescribed conditions may be obtained by students entering the course from other colleges. The academic courses correspond in scope and conduct to those of collegiate institutions.

Graduate degree. Admission to the graduate course leading to the degree Master of Music is granted to students holding a Bachelor's degree from a college or music school of recognized standing, who meet the entrance requirements of the graduate course and who are qualified to pursue the necessary advanced work. The subjects included in a graduate course are determined by special arrangement with each candidate.

The administration of the Collegiate Department is directed by a Faculty Council, comprising the Director, the Dean of the Faculty, and four members of the faculty.

Entrance requirements and Curriculum. Complete details of the requirements for admission to the Collegiate Department, and of the courses prescribed toward a degree, will be found on page 72.

SPECIAL STUDENTS

Those who do not desire to pursue the full course leading to the diploma or to the degree, are accepted as special students, and may elect any one or more of the many subjects offered for which they are qualified. Ample opportunity is given in this manner to students who, not wishing to equip themselves for the professional practice of music, yet desire to pursue single musical courses, to which the study of any academic subjects such as languages, English composition and literature, history, and fine arts, may well be added as cultural or

educational background. For admission as special students no specific scholastic requirements are imposed, although such students are eligible to all the general advantages and privileges of the Conservatory.

THE CONSERVATORY BUILDING

From its humble beginnings in a few rooms of old Boston Music Hall, followed by occupancy for nearly twenty years of a large building in another part of the city, in 1902 the Conservatory moved into a new structure built expressly for its use. In 1928, owing to the greatly increased demands for still more adequate facilities, a substantial addition having been built, the present Conservatory building became a reality.

It is situated on Huntington Avenue, at the corner of Gainsborough Street. The main entrances are on Huntington Avenue, and there is also an entrance on Gainsborough Street.

The Conservatory building offers the most complete resources for the work of the institution in all its aspects. Of fire-proof construction throughout, it is provided with modern methods of heating, lighting, sound-proofing and ventilation. In addition to halls, class-rooms, libraries, and administration offices, there are rest and recreation rooms for men and for women.

THE HALLS

Jordan Hall. This auditorium was the gift of the late Eben D. Jordan, President of the Board of Trustees from 1908 to 1916. It has a seating capacity of over one thousand, and its exceptional acoustic properties are universally recognized. The equipment of the hall includes a fine concert organ and a large stage, especially adapted to orchestral and choral concerts, which may be converted to operatic and dramatic use. Here are given the Conservatory orchestral and choral concerts, the recitals of the faculty and advanced students, and organ concerts. The hall is also frequently used by resident and visiting artists for their public concerts.

George W. Brown Hall, named after a late President of the Board of Trustees, provides a beautiful milieu for smaller concerts, for lectures, and for social gatherings of student organizations. It seats more than six hundred.

Recital Hall, a smaller auditorium, seating about four hundred, is used for lectures and student recitals, and for the work of the Dramatic School.

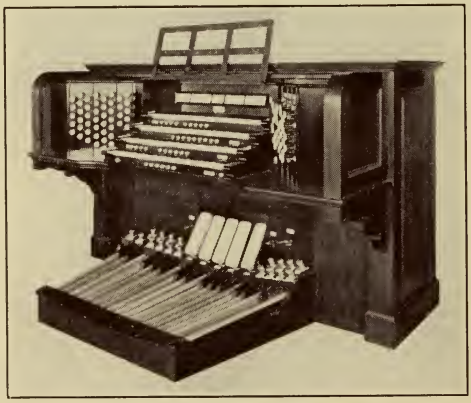
STUDIOS AND CLASS-ROOMS

The Conservatory building contains fifteen class-rooms, varying in size for the accommodation of classes of from fifteen to sixty students,

THE CHORAL CLASS (School Music Division)
A student conducting

GEORGE W. BROWN HALL

THE JORDAN HALL STAGE AND ORGAN



THE ORGAN CONSOLE

and sixty other studios for small classes or private instruction; all in addition to the organ rooms.

The Rogers Memorial Room, the gift of Henry Munroe Rogers, Esq., in memory of the late Clara Kathleen Rogers, for many years a member of the Conservatory faculty, is greatly enjoyed by students as a congenial place for quiet study and reading.

ORGAN SCHOOL

Complete facilities are offered for organ instruction and practice. In addition to the large concert organ in Jordan Hall (built by the Skinner Organ Company, and containing four manuals and seventy-three stops), a special section of the building provides for the installation of two three-manual teaching organs, and twelve practice pipe-organs, each with two manuals.

A standard Carillon keyboard provides for instruction and practice in carillon-playing, which is increasingly important to organists.

In addition, there is The Carr Memorial Organ. In the new addition a large and strikingly beautiful room is set apart as a memorial to the late Samuel Carr, Esq., a former President of the Board of Trustees, which contains Mr. Carr's fine three-manual residential organ.

THE CONSERVATORY LIBRARY

The General Library, open from nine to five o'clock every week day throughout the school year, excepting on school holidays and during vacations, is free to all students of the Conservatory. Its use is an important part of their musical education. While it is primarily for reference, a limited number of books may be taken for home use, subject to the rules of the Library.

Included in the collection of seven thousand volumes are the complete works of Palestrina, Bach, Handel, Mozart, Beethoven and Mendelssohn; a valuable collection of English cathedral music, including many early editions, and of manuscript cantatas of the early Italian masters; orchestral scores of nearly all the classic, and of many of the modern works performed at the concerts of the Boston Symphony Orchestra; vocal scores of practically all the standard operas of all schools, and orchestral scores of operas by Verdi, Wagner, Puccini, and others.

The Library contains also a fine collection of poetry, biographies, essays, works on musical history, harmony, church music, school music, and acoustics, a large number of standard works relating to the subjects included in the Academic Department, and many other reference books about singing, pianoforte, violin, orchestration and other subjects. It also includes bound volumes of standard

musical magazines, covering long periods of great historical importance in the development of music in both America and Europe, together with complete programs of important musical organizations, and the best contemporary musical periodicals and reviews.

The Librarian assists students to find what they need. Classified lists of works relating to each of the departments and courses of the Conservatory are kept in convenient form for the guidance of students in selecting books for reference or for collateral reading.

The Library bulletin board always bears notices of musical interest, such as announcements of concerts and operas, with portraits and biographical sketches of the composers and performers represented, and frequently analyses and other information about the works to be given.

Accessions to the Library are numerous and frequent, both through generous gifts of friends of the Conservatory and by purchase through special funds set apart for the purpose.

OTHER LIBRARIES

The Orchestral Library contains more than a thousand works, with scores and complete parts for the use of the Conservatory Orchestra at its concerts and weekly rehearsals, and of the Orchestral and Preparatory Classes. It includes nearly all the classic symphonies and overtures, the standard concertos and other works for solo instruments with orchestral accompaniment, many arias, and modern works in every form, as well as the accompaniments to a number of oratorios, cantatas and other choral works; together with numerous complete operas. Important additions are constantly being made.

The George L. Osgood Choral Library. Comprising the entire collection of the famous Boylston Club and its successor, The Boston Singers, and of the Thursday Morning Musical Club (women's voices). Motets, madrigals, partsongs, glees and cantatas of all schools, for choral use.

Special working libraries are provided for the ensemble and sight-playing classes.

The Collection of Musical Instruments and Curiosities comprises more than two hundred instruments, many of them rare, and all of historical or artistic value: representing Japan, China, India, Arabia, and Europe and America. Included is the fine collection of the late Mrs. Winthrop Sargent.

THE CONSERVATORY ORCHESTRA

Of all the advantages which the Conservatory system of training offers, none is more important than the opportunity afforded for ensemble-playing, particularly in large groups.

A CORNER OF THE CONSERVATORY LIBRARY

THE CONSERVATORY ORCHESTRA

The training and experience afforded by membership in an efficient, completely organized orchestra are indispensable to students of violin, violoncello, and other orchestral instruments. They have often proved the stepping-stone to future careers as members of symphony orchestras.

This training the Conservatory Orchestra assures. The student who has enjoyed the experience of membership in a high school orchestra finds occasion to continue his work under new and more favorable conditions, through the rehearsal and performance of much of the standard repertoire of the professional orchestra. The student of pianoforte, voice, organ, violin, when well advanced, is enabled to rehearse and perhaps to perform his concertos or arias with the full orchestral accompaniment; the student of composition may hear his works, and gain from this experience; while every student of the Conservatory may enjoy and profit by attendance at rehearsals and concerts.

The New England Conservatory Orchestra of eighty-five members was organized in its present form in 1901, since which time it has given an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The Orchestra, which is conducted by the Director, is composed of students and a few members of the Faculty, and is constituted as follows:

Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

In addition to the programs prepared for concert performance, some of which are broadcast by radio, a large number of standard overtures, symphonies, and miscellaneous works are read or rehearsed.

Other ensemble groups include:

The Orchestra Class and the Choral Class, especially designed to meet the needs of the student of School Music; both are conducted by the Supervisor of the School Music Division.

The Conservatory Band, with full standard instrumentation.

The Brass Ensemble Class, a complete organization for brass instruments only.

The Preparatory String Class, providing special training in sight-reading and technique for players of stringed instruments.

Ensemble Classes for stringed instruments and pianoforte, and for wood wind instruments.

The String Quartet Class, for advanced students of violin, viola, and violoncello.

(See also page 59.)

RECITALS AND CONCERTS

Preparatory recital classes meet weekly, under the general direction of the Dean of the Faculty. At each class ten or more students are given opportunity to appear in response to the recommendations of their instructors, and to perform before the other students present in the class. Students whose performance in Recital Class is satisfactory may appear in the Students' Recitals.

Students' recitals are given twice each week. They are not open to the public, but all students of the Conservatory are permitted and encouraged to attend them. The performers are thus afforded valuable experience in appearing before an audience.

The series of public concerts given during the school year by the Conservatory Orchestra, members of the Faculty and advanced students, is open to all students.

SCHOLARSHIPS

Scholarships are awarded annually to students who fulfill the requirements as to ability and grade of advancement, who are in need of the financial assistance thus afforded. These scholarships are derived from the income of the respective scholarship funds, and defray partially, in a few instances substantially all the expense of tuition in a full course. These scholarships, together with prizes to be awarded, are fully described on page 89.

SUMMER INSTRUCTION

The Conservatory offers summer instruction as follows:

A. A Summer Session of six weeks in the Collegiate Department, in which credit may be earned toward a Bachelor's degree.

B. Private instruction for special students in pianoforte, voice, in violin and other orchestral instruments, in solfeggio, harmony, and other supplementary subjects, in academic courses, and in dramatic and lyric action, during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. (See page 98.)

THE CONSERVATORY DORMITORIES

The dormitories are situated on Hemenway Street opposite Gainsborough, a short walk from the Conservatory building and near the

RECITAL HALL
The home of the Dramatic School

AT REHEARSAL
A student ensemble group

A STUDIO
For vocal instruction

THE DRAMATIC SCHOOL
A scene from a play performed in Jordan Hall

entrance to the Fenway, which is the beginning of Boston's park system. They comprise a group of buildings constructed of brick and strictly fireproof. (See page 94.)

ADVANTAGES OF THE NEW ENGLAND CONSERVATORY AS A PLACE OF STUDY

The Conservatory offers—

A large and experienced faculty.

The maintenance of the highest standards.

An extensive musical curriculum, adapted to the individual.

Advice as to choice of studies and any other matters vital to the welfare of the student, which is always available from the officers of the school.

Well-defined courses leading to diplomas and degrees, designed to meet the future needs of the thoroughly equipped musician.

Opportunity to obtain an academic degree while enjoying the advantage of musical study in a technical school of the highest standing.

Facilities for supervised practice in teaching pianoforte, voice and school music.

Courses in non-musical and cultural subjects, which may be taken in combination with musical studies for general educational background.

Class instruction in all theoretical and academic subjects.

Training for the practice of music as an avocation, as well as a profession.

The advantage of association with other students pursuing similar studies, guided by experienced instructors and officers, with attendant musical inspiration and social enjoyment.

A central location in a large city, recognized as a leading musical center.

A building specially planned and fully equipped for musical and dramatic instruction of every kind.

The practice of music in small or large groups, from chamber music combinations to full orchestra and chorus.

An organ school providing complete facilities for instruction, practice, and concert performance.

Ample libraries for study, reference, and practical use.

Concerts and recitals by faculty and visiting artists.

Weekly recitals given entirely by students, whereby they gain confidence and practical experience in performance before an audience.

Charges for tuition as low as is consistent with the character of the instruction given.

Scholarships, available to students of ability who are in need of financial assistance.

Practical preparation for successful activity in any one of many musical fields as:

Teachers in any branch of music;

Church organists and choir directors;

Concert performers or singers in church or concert;

Supervisors and teachers of school music;

Orchestral musicians, and conductors of orchestra, band, or chorus;

Musical librarians;

Writers and lecturers, or musical critics; and

For the operatic and dramatic stage.

A Conservatory Placement Bureau, through which graduates and students are assisted in obtaining such positions, either after graduation or while pursuing their courses of study, when spare moments may be turned into profit.

A monthly Bulletin, containing notices and reviews of under-graduate and alumni activities, and of current musical events.

Permanent and complete record of all work done in the Conservatory by the student, which is available for assistance in obtaining positions, or for subsequent transfer to other institutions.

SPECIAL BULLETINS

Special bulletins or pamphlets may be obtained upon application, as follows:

The Organ School, including specifications of all organs in the Conservatory.

The Dramatic School.

The Summer School.

The Conservatory Dormitories.

Concerning Degrees in Music.

The Conservatory News, issued monthly throughout the academic year.

Diplomas and Degrees conferred at Commencement, and summary of concerts and recitals, with works performed by the Conservatory Orchestra and in ensemble during the preceding year. (Available in July.)

COURSES AND REQUIREMENTS

COURSES AND REQUIREMENTS

ENTRANCE REQUIREMENTS

All students entering the Conservatory, except candidates for admission to the School Music Course or to the Collegiate Department, for the time being are considered as unclassified students. Under this designation are included all special students, or those who do not desire to pursue a full course for graduation; and also those who intend to pursue the Conservatory Course leading to the diploma, but who are not yet qualified for admission to the Junior Examination. (See page 37.)

No scholastic requirements for entrance are prescribed in the case of unclassified students; but it is expected that every student entering the Conservatory will possess such a measure of general education as is essential to his success in musical study, and to the general welfare of the school.

All students are graded in their major subject at the time of their entrance into the Conservatory. Those found deficient in musical ability will not be admitted.

The academic year, including vacations, is divided into two semesters of twenty weeks each.

CORRESPONDENCE

All correspondence should be addressed to

New England Conservatory of Music
Huntington Avenue
Boston, Massachusetts

CONSERVATORY COURSE

LEADING TO THE DIPLOMA

Diplomas are offered for completion of the requirements of the Conservatory Course, as follows:

In Applied Music

1. In a major subject:
   In Pianoforte and in Organ. (See also Church Music, p. 44.)
   In Violin, Violoncello, and all other orchestral instruments, for proficiency as orchestral players. (See also Ensemble-playing, p. 60.)

2. As a Teacher (Normal Course).
   Two years practical teaching under the direction of the Supervisor in the respective division of the Normal Department are prescribed, in addition to the requirements of Course 1. This course is offered only in Pianoforte and in Voice.

3. As a Concert Soloist.
   This course includes a more comprehensive and extended repertory of music requiring a high degree of virtuosity, of which the student must be able to give an artistic and authoritative public performance. At least one such performance is required with orchestra, one in ensemble, and one in an individual recital.

   Recommendations for performance must be made to the Dean of the Faculty before the end of the first semester. Individual recitals must be given not later than March 20, unless otherwise determined by special permission of the Director.

   Candidates for the diploma in this course will pass a demonstrative examination conducted by the Director, the Dean of the Faculty, and at least three other members of the Faculty.

   Course 3 necessarily includes all the requirements of Course 1, and is usually postponed for graduate study. Candidates for the Soloist's diploma will be required to demonstrate to the Examining Committee the qualifications necessary for their admission to the course, the completion of which will require not less than one year of intensive study in the Conservatory; they must be recommended for such examination by their instructor in the major subject; and they must give the same notice of their candidacy for the diploma in any year that is required of undergraduates (see page 37). Upon their admission to the Soloist's course they may be required to pursue such advanced work in supplementary studies as the Director may prescribe.

In Composition

A complete outline of the course leading to the diploma in Composition will be found on page 57.

In School Music

The Division of School Music is fully organized to offer to those completing the full course the varied instruction and the practical experience necessary to qualify them as supervisors or instructors of school music. As far as practicable the

course is designed to meet, in scope and character, the requirements laid down by the educational authorities in the various states. For complete outline of course, see page 65.

Note. Students may not pursue the graduating course in two major subjects simultaneously, unless by special permission of the Director.

APPLIED MUSIC

SCHOLASTIC REQUIREMENTS FOR ADMISSION TO THE JUNIOR CLASS

Candidates for admission to the Junior Class must have completed, with certificate grades, a standard four-year high school course, or an equivalent course in an approved secondary school. Before admission to the Junior Examination can be granted, a transcript of scholastic record, showing satisfactory completion of the course above prescribed, and signed by the Principal of the school, must be filed with the Dean of the Faculty.

Students who have not completed the required four-year secondary school course, but who desire to pursue the Conservatory Course leading to the diploma, should confer with the Dean of the Faculty immediately upon entering the Conservatory, regarding the supplementary work necessary to complete said secondary school course. Such supplementary work as may be prescribed, completion of which is required as a condition of admission to the Junior Examination, may be carried on in the Academic Department of the Conservatory.

A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English; Mathematics; Latin or modern foreign languages; History, and Science.

The remaining four units should be offered for courses of similar cultural value; except that two units may be in music, if they have been accepted as part of the high school course.

Classical and general high school courses usually meet the above requirements. Commercial courses, so-called, as a rule do not offer the total required number of units in the prescribed subjects; but graduates of approved commercial courses may make up deficiencies in this respect by special work in the Conservatory during the Junior year.

Students intending to pursue the Conservatory Course are advised to procure the required scholastic record before leaving home to enter the Conservatory, and to place the record on file at once in the office of the Dean of the Faculty. This record should be entered on a special form, which will be sent upon application.

SUPPLEMENTARY SUBJECTS

In addition to the major subject, the following courses are required for a diploma of graduation in an instrument or in voice. Candidates for the Teachers' diploma must also complete the prescribed work in the respective division of the Normal course.

The credits assigned below indicate the number of semester hours required to complete the work prescribed in each subject; one semester hour representing one hour of prepared recitation in class weekly, for a period of one semester, or an equivalent amount of ground satisfactorily covered by private lessons.

	Pianoforte	*Organ*	*Voice*	*Violin, Violoncello and other Orchestral Instruments*
Solfeggio and Dictation	8	8	8	8
Harmony	8†	8†	4	8†
Keyboard Harmony	..	4	..	..
Harmonic Analysis	4	4	..	4
Theory	4	4	4	4
Musical History 1	4	4	4	4
Lectures:				
English Literature	2	2	..	2
Fine Arts 1	2	2	2	2
Sight-playing (pianoforte)	8	..	..	..
Ensemble	2	..	..	2
String Quartet Class	..	..	..	2
(For stringed instrument players only.)				
Counterpoint	..	4	..	..
Choir training	..	4	..	..
English 4	2	2	2	2
Italian	..	..	4	..
French	..	..	8 or 4	..
German	..	..	4 or 8	..
Pianoforte	..	..	16	8
*Stage Deportment	2	..	2	2
Orchestra	..	..	..	8‡
(Or Preparatory Class)				
Required for admission to Junior Examination	14	14	19	20
Required for admission to Senior Examination	30	30	38	38
Required for graduation	46	46	58	56

*Will not count toward requirements for Junior or Senior Examinations.
†Four credits required for Junior Examination.
‡Only four credits accepted toward Junior requirements.

Ordinarily the completion of the supplementary work prescribed as a condition of admission to the Junior Examination requires two years. Any outline of course intended to shorten this period, either by admission to advanced standing or by special intensive work, must be approved in each individual case by the Dean of the Faculty.

For requirements in the Composition Course, in Ensemble-playing, and in School Music, see outline of courses under respective headings.

ADVANCED STANDING

Credit from Other Institutions

In the Conservatory Course conditions under which credit may be obtained for work done in other institutions are the same as those in the Collegiate Course, which are noted on page 74, paragraphs A and B. Subjects included in the Conservatory Course which for this purpose are considered as academic are: Musical History, English Literature, and Fine Arts; and for partial credit, Italian, French, and German. Full credit can rarely be given in the latter subjects on account of the special requirements which are a feature of Conservatory language courses. All candidates for graduation are required to take English 4 (or English 3) in their Senior year.

Opportunity for examination is offered in technical subjects (*i.e.:* Solfeggio, Harmony, Theory, etc.); also in academic subjects which have been pursued in other institutions not of college rank. The examinations are based upon the Conservatory courses as outlined in this Catalogue. Students should have no difficulty in passing these examinations if the courses already completed in other institutions have been approximately the same in scope and character as those offered by the Conservatory. If such examinations cannot be passed, it is evident that the more advanced work prescribed in the Conservatory course could not be profitably undertaken by the student.

Examinations for Advanced Standing

Examinations for advanced standing may be taken without fee at the appointed time immediately preceding the opening of the school year. They may also be taken upon payment of a prescribed fee, at the end of each semester. For examinations taken to make up deficiencies a fee will be charged.

Candidates for graduation may not offer or substitute other subjects as equivalents for prescribed studies, except that students who receive credit for prescribed courses by passing examinations for advanced standing may be required to substitute other and more advanced courses, at the discretion of the Director.

Special students at any time may be transferred to the course leading to the diploma, either by credit already obtained in any of the prescribed supplementary studies, or by passing examinations for advanced standing above noted.

The special examinations in 1935 will be given as follows:*

Friday, September 13. Solfeggio, 9 a.m. Harmony and Harmonic Analysis, 11 a.m.

Saturday, September 14. Theory, 9 a.m. Pianoforte Sight-playing, 11 a.m.

Monday, September 16. Italian, 9 a.m. French, 11 a.m. German, 2 p.m.

Tuesday, September 17. Solfeggio, 9 a.m. Harmony, Harmonic Analysis, Counterpoint, 11 a.m. Theory, 2 p.m.

Wednesday, September 18. Pianoforte Sight-playing, 9 a.m.

*In other subjects, upon application to the Dean of the Faculty.

EXAMINATIONS

The general examinations in all studies, both major and supplementary, which must be taken by all students, whether special or in the Conservatory Course, take place at the end of each semester. The scale of marking for all examinations is as follows: A for outstanding ability and achievement; B for superior work, required for honors; C for satisfactory work and progress, the passing mark on the average of each course. A mark of D involves a condition, which must be removed before the next succeeding examination in the respective course may be taken. E denotes failure. *Re-examinations will be given only to remove conditions.*

> Students in the Conservatory Course who are conditioned in three supplementary courses will not be admitted to the Junior or Senior Examinations until their record is cleared by re-examination.

Unless recommended by their instructor in the major subject, students will not be admitted to the Junior, Senior, or Final Examinations.

Record books, fully posted to date and signed by the instructor, must be presented to the Director at Junior, Senior, and Final Examinations.

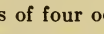
All candidates for graduation, all graduates who are candidates for the diploma in any Course, and all students who intend to be candidates for admission to the Junior Class, must register in person at the office of the Dean of the Faculty at the beginning of the respective school year, and in no case later than six days after the opening of the first semester.

EXAMINATION FOR THE JUNIOR CLASS

Students are received into the Junior Class only at the Junior Examination, which is held soon after the opening of the first semester.

Instrumental Courses

In addition to the following requirements all candidates will be examined in applied solfeggio, sight-playing, and keyboard harmony.

Pianoforte. Candidate must be prepared to play in sixteenth notes: all major and minor scales in accented groups of two, three, and four, through two, three, and four octaves respectively at a tempo of =120; the chromatic scale throughout four octaves, likewise accented in groups of four at the tempo given for major and minor scales; all major, minor, and augmented triad arpeggios (in all three positions) through a compass of four octaves, accented in groups of four at a tempo of =96; and arpeggios of the dominant and diminished seventh chords in all keys (four positions) through a compass of three octaves, accented in groups of three at a tempo of  =132. At *least* six studies from Cramer, Clementi, Czerny, and Heller, or their equivalent; and at least three selections of the student's choice, one of which must be played from memory.

Organ.—A selection of the grade of the less difficult Chorale Preludes by Bach, or of the second and third Mendelssohn Sonatas. Organ students may be given a test in elementary improvisation.

Violin.—Scales and arpeggios in three octaves. A piece to be played from memory, and a selection of studies by Kreutzer and Rode. For additional requirements, see page 48.

Violoncello.—Scales in two and three octaves. A piece to be played from memory, and a selection of studies by Grützmacher (first book) or Franchomme.

Candidates must have taken, or passed by examination for advanced standing, at least one-third of the prescribed supplementary studies, and have attained a grade averaging not lower than C on examination. (See page 35.)

Vocal Course

Candidates are required to sing sustained tones, intervals, scales, and exercises; and must be prepared to sing three selections, one of which must be with Italian, one with French, and one with English text, selected from a repertoire of pieces studied equivalent to one-half the entire course.

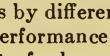
In all the foregoing candidates must show satisfactory proficiency in tone quality and in vocal technique, and must demonstrate musical and vocal intelligence.

Candidates are also required to play a selection of moderate difficulty on the pianoforte, and to pass an examination in sight-singing.

The requirements in supplementary studies are the same as those for the Instrumental Courses.

EXAMINATION FOR THE SENIOR CLASS

This examination takes place shortly before the close of the school year.
Candidates must present a repertoire of at least one-half of the required pieces in the advanced grade (see pages 41, 43, and 48–51). Of this repertoire they must be prepared to perform six pieces by different composers, not offered at the Junior examination; but a creditable performance of any of the pieces of the advanced grade, either at a public concert of advanced students, in a students' recital, or in ensemble, during the Junior year, will count toward this requirement.
Unless excused by admission to advanced standing, candidates must have attained an average grade of at least C in each of two-thirds of the courses prescribed for graduation (see page 35).

Note. In pianoforte, in addition to a review at higher speed of the technical requirements of the Junior Examination (scales and arpeggios), the following are required: Major and minor scales accented in groups of five through five octaves at a tempo of  =96; the chromatic scale throughout four octaves, accented in groups of two and three at the tempo given for major and minor scales. All major, minor, and chromatic scales in sixths and tenths with the same tempi and accents as required at the Junior Examination; whole-tone scales with tempi and accents as above; all major, minor, whole-tone and chromatic scales in double thirds at a tempo of two sixteenth notes =120, and in octaves for both hands at a tempo of two sixteenth notes =144.

FINAL EXAMINATION FOR GRADUATION

Candidates must present the entire prescribed repertoire of the advanced grade, of which they must be prepared to perform six pieces by different composers, not offered at the Senior Examination. A creditable performance during the

Senior year of any of the pieces of the advanced grade, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement. (In the Soloists' Course the works offered must be played from memory.)

In addition to the above requirement, a piece will be prescribed which must be performed by each candidate after two weeks study without the aid of the instructor.

Candidates must have attained an average grade of at least C in each of the supplementary courses prescribed for graduation.

During the second semester of the Senior year all undergraduate candidates for the diploma may be required to take a written comprehensive examination, comprising questions in each of the supplementary courses prescribed for graduation.

DIPLOMAS

Diplomas are granted to students in the Conservatory Course whose record in all prescribed studies is satisfactory, and who pass the final demonstrative examinations.

Students whose record is unsatisfactory will not be admitted to the final examinations.

No letters of recommendation other than the above diplomas will be given by the Conservatory or by members of its Faculty, but any student may receive a copy of his examination record (a Certificate of Record), without fee, on withdrawing from the school. A fee of one dollar will be charged for each subsequent copy of such certificate.

The fee for each diploma is ten dollars.

HONORS

Honors are awarded at Commencement to graduating students in the Conservatory and Collegiate Courses, in accordance with the following plan.
Subjects prescribed for graduation are divided into groups as follows:

In Applied Music

1. Major subject. The net mark will be obtained by averaging the instructors' marks for each semester of Junior and Senior Years.
2. Normal Department (including Final Mark). Choir-training, Church Music Courses.

In School Music

3. School Music, Observation, and Practice teaching.
4. Conducting (all courses), and Choral Class.

In All Fields

5. Solfeggio, Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, Instrumentation.
6. Theory, Musical History, Musical Form.

7. Pianoforte Sight-playing, Pianoforte Accompaniment, Ensemble-playing, Quartet Class.
8. Instrumental and Vocal Courses (other than *Major*).
9. English 3, 4, and 5; Italian, French, German, Psychology, Education, History, Fine Arts, Physics, and other academic subjects.

The net mark of each group will be determined by averaging together the net marks of the several subjects comprised therein.

Students who attain a mark not lower than B+ at their final examination will be eligible for honors provided [*a*] that not less than 75% of all required examinations have been taken; and [*b*] that the average mark of each group be not lower than B.

Students who attain the mark B at their final examination will be eligible for honors as above, provided, however, that the average mark of each group be not lower than B+.

General

Re-examinations taken to make up deficiencies are credited, if passed, with the mark C.

Examinations taken for advanced standing may count toward honors. Where any portion of a subject is passed by examination for advanced standing and subsequently is taken in course, the mark received for the course is counted toward honors.

Highest Honors are awarded to the honor student having the highest average grade.

Honor Students in the Conservatory Course who pursue in the Conservatory a given number of supplementary courses *in addition to those prescribed for graduation*, may be candidates for Advanced Honors. The additional courses taken must entitle the student to a total of not less than twelve semester hours of credit, and an average mark of not lower than B must be attained by examination in each course.

Any of the following courses will be counted toward Advanced Honors: Advanced Harmony; Counterpoint, 1st and 2nd year; Composition, Instrumentation; Advanced Ensemble-Playing; Pianoforte Accompaniment (advanced course); Languages, any advanced courses; English Literature (in the vocal course only); English and any other Academic Courses; School Music (third or fourth year, any courses in Groups II or III, not more than four semester hours of credit); Church Music Courses.

Students who desire to be candidates for Advanced Honors must notify the Dean of the Faculty in writing, not later than May 1st.

Special Honors are awarded in any supplementary subjects to those students who pursue such courses and who attain the mark of A in all the examinations of the respective course.

Honors, Advanced Honors, and Special Honors will be determined by examination marks on record two weeks before Commencement Day in each school year.

PIANOFORTE COURSE

INSTRUCTORS

Louis Cornell	Jesús María Sanromá	Julius Chaloff
Charles F. Dennée	Leonard Shure	Marjorie Church
Kurt Fischer	Richard Stevens	Douglas Kenney
Arthur Foote	Frank S. Watson	Lucille Monaghan
Howard Goding	Estelle T. Andrews	Mary L. Moore
Henry Goodrich	F. B. Dean	Eustace B. Rice
Anna Stovall Lothian	Lucy Dean	Norine Robards
Margaret Mason	George A. Gibson	Donald Smith
George Stewart McManus	Marie Audet Gillet	Myron H. Whitney
F. Addison Porter	William Haddon	Susan Williams

All candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in their Junior and twice in their Senior years. In addition, students in the Soloists' Course will be required to perform publicly at least once with the Orchestra and once in Ensemble, and to give one public recital.

In order that students may form a comprehensive idea of the literature of the pianoforte, they are required before graduation to have studied a repertoire averaging eight pieces by composers in each of the following groups:

Bach, Handel, Emanuel Bach, Scarlatti, Rameau, Couperin

Mozart, Haydn, and Beethoven

Schubert, Mendelssohn, Schumann, Chopin, and Liszt

Brahms, César Franck, Rachmaninov, Debussy, and other composers of the modern school.

Outline of Course for All Candidates for Diplomas

Elementary

New England Conservatory Course, grades 1 and 2. Elements of fundamental technique; finger exercises, scales, studies, development of the trill. Sonatinas, and easy pieces by Bach, Mozart, Haydn, and Schubert.

Intermediate

All forms of technical exercises, scales, arpeggios, double thirds, octaves. Studies by Czerny, Cramer, Clementi. Three-part inventions, and easier selections from the Partitas and the Well-tempered Clavichord of Bach. Variations and movements of sonatas by Mozart, Haydn, Beethoven, and Schubert. Pieces by Mendelssohn, Chopin, Schumann, and later composers.

Advanced

Studies by Moscheles, Chopin, Henselt, and Liszt. At least six preludes and fugues from the Well-tempered Clavichord by Bach. Pieces by Bach (Suites and Partitas), Handel, Mozart, Beethoven, Chopin, Schumann, Brahms, and modern composers. In the Pianoforte Course concertos by Mozart, Beethoven (C major or C minor), Mendelssohn, Grieg, and Weber; and Schumann Konzertstück.

Soloists' Course

In the Soloists' Course one concerto will also be required from each of the following groups:

Group 1. Mozart, Beethoven (G major), Schumann, Chopin.

Group 2. Saint-Saens (G minor or F major); Liszt, E flat major; Rubinstein, D minor; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; or other works of equivalent importance.

Collateral reading recommended: *The Act of Touch*, and *The Visible and Invisible in Pianoforte Technique*, Matthay; *Technique and Expression in Pianoforte Playing*, Franklin Taylor; *The Interpretation of Pianoforte Music*, Venable; *The Pianoforte and Its Music*, Krehbiel; *Pedals of the Pianoforte*, H. Schmitt; *Piano Music, its Composers, etc.*, Hamilton; *Mezzotints in Modern Music*, Huneker; *Music of the Past*, Landowska; *The Fundamentals of Music*, Gehrkens; *Touch and Expression in Piano Playing*, Hamilton.

SUPPLEMENTARY SUBJECTS

Four Year Course

First Year		*Third Year (Junior Class)*	
Solfeggio 1	$ 50	Harmonic Analysis	$ 80
Harmony 1	80	Pianoforte Sight-playing	60
English Literature (lectures)	10	Pianoforte Normal	10
		Fine Arts 1	10
		Stage Deportment	20
	$140		$180
Second Year		*Fourth Year (Senior Class)*	
Solfeggio 2	$ 50	Theory	$ 80
Harmony 2	80	Ensemble playing	60
Musical History 1	25	Pianoforte Normal	10
Pianoforte Sight-playing	60	English 4	20
Preparatory Normal (2nd semester)	5		
	$220		$170

Additional courses of value to the pianoforte student, but not required for graduation:

Counterpoint, Pianoforte Accompaniment, English Composition, English Poetry, Psychology, French, German.

THE ORGAN SCHOOL

INSTRUCTORS

HOMER C. HUMPHREY CARL McKINLEY ALBERT W. SNOW

The completion of the elementary grade of the pianoforte course, or its equivalent, is required for admission to the Organ School.

OUTLINE OF COURSE LEADING TO THE DIPLOMA IN ORGAN

Elementary

Fundamental study of manual touch. Pedale technique. Independence of manuals and pedale. Elementary registration. The simpler chorale-preludes (Orgelbüchlein) of Bach.

Intermediate

Study of manual touch and pedale technique continued. Smaller Bach preludes and fugues, trio sonatas and chorale-preludes. Compositions for church service. Progressive study of registration. Elementary improvisation.

Advanced

Greater organ works of Bach, his predecessors and contemporaries. Advanced registration and adaptation of works of foreign composers to American organs. Larger organ works of all schools, including compositions of Rheinberger, Widor, Guilmant, César Franck, Karg-Elert, Max Reger, Vierne. Improvisation continued.

Soloists' Course

Candidates for the soloists' diploma will fulfill the requirements of public performance prescribed on page 33, and must have studied a comprehensive repertory representative of the standard works of organ literature.

Reference works: *Preface to The Organ Works of J. S. Bach*, Widor and Schweitzer; *General Directions for the Interpretation of the Organ Works of J. S. Bach*, Vierne; *J. S. Bach and His Works for the Organ*, Pirro; *The Organ in France*, Goodrich; *Organ Playing*, Hull; *French Organ Music*, and *The Organ Works of Bach*, Harvey Grace; *Zur Geschichte des Orgelspiels*, Ritter.

SUPPLEMENTARY SUBJECTS

Four Year Course

First Year		*Third Year (Junior Class)*	
Solfeggio 1	$ 50	Harmonic Analysis	$ 80
Harmony 1	80	Keyboard Harmony	40
English Literature (lectures)	10	Theory	80
		Fine Arts 1	10
	$140		$210
Second Year		*Fourth Year (Senior Class)*	
Solfeggio 2	$ 50	Counterpoint 1	$100
Harmony 2	80	Choir Training	70
Musical History 1	25	English 4	20
		Organ Tuning (ten weeks)	20
	$155		$210

Additional courses recommended, but not required for graduation:

Advanced Harmony, Canon and Fugue, and Instrumentation (second year of the Composition Course), Church Music Courses, Conservatory Chorus, Choral Conducting (see School Music Course), Psychology, French, German.

DIPLOMA IN CHURCH MUSIC

In order to afford the fullest opportunity to those students who desire to add to thorough training in organ playing, serious study of important branches of church music, the Conservatory offers a comprehensive course leading to the Diploma in Church Music.

The course includes all requirements for the diploma in Organ, together with the following subjects, to be taken in the Junior and Senior years:

Junior Year

Church History and Liturgy
A study of the history of the Church from the beginning of the Christian Era to the present day. The origin of Liturgy; its evolution, and the application of its principles to contemporary use. ———————— *Two hours weekly, first semester.*

Hymnology
A critical study of medieval and modern hymns, and of hymn tunes of all schools. Mr. Richard G. Appel, *one hour weekly, second semester.*

Improvisation
The acquisition of facility in extemporaneous performance, through systematic and practical study. Mr. McKinley, *one hour weekly.*

The History of Church Music
A review of the successive schools of church music, and study and analysis of their characteristics of composition and performance. Liberally illustrated by phonograph records, and by choral exercises by the class. The Rev. Walter Williams, *two hours weekly, second semester.*

Senior Year

Plainsong
The Gregorian system: its history and theory. Plainsong in contemporary use in the Church; its interpretation and accompaniment. Mr. Snow, *one hour weekly.*

Conducting
Special course for choirmasters and choir leaders. *One hour weekly.*

Improvisation
Continued. *One hour weekly.*

Choir-training and Church Service Playing
The function of the organist as leader and accompanist. Hymn-tunes and chants, both Anglican and Gregorian; their performance. A study of the selection of hymns, service music, and anthems; interpretation, and the practical training of a choir. The choral service. Mr. Snow, *two hours weekly.*

The course in Choir-training must be taken by all candidates for the diploma in Organ, as well as by those pursuing the full church music course.

COURSE IN CARILLON PLAYING

Through the generous gift by Mrs. Richard T. Crane of Chicago of a carillon practice keyboard of five octaves, the Conservatory is enabled to offer instruction and practice in the art of carillon playing, including the technique of playing the bells, realization of their possibilities from a musical standpoint, and adaptation of music for them.

THE ROGERS MEMORIAL ROOM
Enjoying a restful study hour

THE CARR MEMORIAL ROOM

A fine Organ set in a strikingly artistic environment

The keyboard is an exact duplicate in action and dimensions of an actual keyboard used in carillon playing. Instructor, Ruth Conniston-Morize.

FACILITIES FOR ORGAN PRACTICE

Unusual facilities for organ practice are offered by eleven pipe organs, each with two manuals and pedale, each placed in a well-lighted, sound-proof room. Two complete three-manual organs and one with two manuals (two with electro- and one with tubular-pneumatic action), and equipped with mechanical accessories, are provided for the instruction rooms, and are also available to advanced students for practice.

THE ORGAN IN JORDAN HALL

The Jordan Hall Organ, a four-manual concert instrument built by the Skinner Organ Company of Boston, contains seventy-three speaking stops, all manual stops being independent, as well as the most important pedale registers; twenty-five unison and octave couplers; twenty-two manual combination pistons, and twenty-three combination and other mechanical movements, operated by foot-pistons and pedals. The action is electro-pneumatic throughout, and is extended to the console in front of the stage. In tone quality, action and mechanical accessories this organ is completely representative of those modern methods which are consistent with a sound and musical conception of the organ.

Upon request, there will be sent a descriptive pamphlet containing specifications of all the organs, together with detailed information of interest regarding the Organ School.

THE CARR MEMORIAL ORGAN

This organ is available to students of the Organ Department for small recitals, and to a limited extent as an instruction room for advanced organ students. (See page 25.)

VOICE COURSE

INSTRUCTORS

William L. Whitney
Percy F. Hunt
Rulon Y. Robison
Sullivan A. Sargent
Clarence B. Shirley
F. Morse Wemple
Alice Huston Stevens
Stella B. Crane
Emily Ellis
Gladys Miller

The aim of the instruction in Voice is to give students a proper idea of pure and resonant vocal tone, to develop their capacity for producing such a tone, to strengthen and extend the range of the voice, and to increase its flexibility.

It offers a comprehensive repertoire of such songs in English and other languages as have demonstrated their permanent artistic value, together with the most important arias in oratorios and in Italian, French and German operas. Special stress is laid upon diction in English, Italian, French, and German.

Candidates for graduation may be required to attend the Conservatory Chorus throughout their course.

Special students (those not pursuing a full graduating course) may register for any study or combination of studies desired.

Candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in each semester of their Junior and Senior years.

Collateral reading recommended: *Early History of Singing*, Henderson; *The Opera, Past and Present*, Apthorp.

SUPPLEMENTARY SUBJECTS

required for graduation

Note. Students in the Vocal Department are considered as unclassified, until their grade of advancement in voice entitles them to recommendation for admission to the Junior Examination. Candidates for the Junior Examination must have completed the supplementary subjects included in the Preparatory Course. Ordinarily two years will be required for the completion of these subjects.

Supplementary Subjects

Four Year Course

Preparatory		Advanced	
First Year		*Third Year (Junior Class)*	
Solfeggio 1	$ 50	Harmony 1	$ 80
Italian 1	50	Vocal Normal Course	10
*Pianoforte (elementary)	..	†French 4 or German	50
		Fine Arts 1	10
		*Pianoforte	..
	$100		$150
Second Year		*Fourth Year (Senior Class)*	
Solfeggio 2	$ 50	Theory	$ 80
French 1	60	Musical History 1	25
Stage Deportment	20	Vocal Normal Course	10
Vocal Normal (preparatory)	5	German	50
*Pianoforte (elementary)	..	English 4	20
		*Pianoforte	..
	$135		$185

*Tuition rates for private instruction in Pianoforte vary from those in class, and are not included in the above schedule. Such rates depend upon the instructor chosen. For full information see page 97.

†French 4, $60.

Note. Italian 1, and either French 1 and 4 and German 1, or German 1 and 2 and French 1, are required of all voice students in the Conservatory Course. In all these courses emphasis is placed upon oral expression and correct diction, in which facility may not have been acquired in courses previously pursued in high or other secondary schools, but which is indispensable to the vocal student.

Candidates for the diploma or degree in voice will take French 4 as their second year course in that language. Those who desire to take two years of German and one of French will be expected to show satisfactory proficiency in French vocal diction before being permitted to make this substitution.

The following courses are not required for graduation in this department, but are recommended as of value to the vocal student:

English Literature (lectures).

French and Italian Conversation.

English Composition, English Poetry.

Lyric Action and Pantomime.

Soloists' Course

Admission to the Soloists' Course will be by examination, which will be given only to students who have already received the diploma for completion of the Teachers' Course.

All candidates for the Soloists' Diploma may be required to attend the Conservatory Chorus. (For further requirements, see Conservatory Course, p. 33.)

ORCHESTRAL SCHOOL

Stringed Instruments

VIOLIN

INSTRUCTORS

Richard Burgin
Vaughn Hamilton
Carl Peirce
Roland Reasoner
Harrison Keller
Paul Fedorovsky
Vincent Mariotti
Einar Hansen
Minot A. Beale
John D. Murray
Raymond Orr

All advanced students may be required to participate in the rehearsals of the Orchestra, and to play in the Ensemble and String Quartet classes.

Violin students are required to attend the Preparatory String Class for at least one school year before entering the Orchestra.

Advanced Violin students may be required to study the Viola.

Before beginning the technical study of the violin, juvenile pupils having no knowledge of the pianoforte should receive at least an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, and staff notation, and should acquire a sufficiently trained ear. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving instruction on the violin.

VIOLA

Georges Fourel, *Instructor*

A special course in Viola as a major subject is offered, similar in general outline and requirements to the Violin course, and leading to the diploma. The course

is recommended to those who desire to pursue the serious study of the Viola as a solo instrument, or to obtain the technical and artistic ability which is indispensable in the symphonic orchestra today.

Outline of Violin Course

Elementary

Scales and finger exercises. Schools and Studies by de Bériot, Alard, Sevcik, Gruenberg, Sitt, Wohlfarth, Depas-Rodin, Winternitz, Kayser, Léonard, Dont, selections from Kreutzer.

Solos by Léonard, Sitt, Gabrielli, de Bériot, David, and others. Sonatas by Corelli, op. 5, Vol. II; Handel, Senallié, Francoeur.

To pass from the Elementary to the Intermediate Grade, a satisfactory performance of the 23d Concerto by Viotti is required.

Intermediate

Scales and arpeggi in three octaves. Studies by Léonard, Campagnoli, all of Kreutzer and Fiorillo. Selections from twenty-four Caprices by Rode.

> Students who expect to take the Soloists' Course are required, in the Intermediate Grade, to study all of Rode's Caprices.

Concertos and solos: Mozart in D major; Bach in A minor; Viotti, Nos. 23, 24, 28, 29; Kreutzer, Nos. 13, 18; Rode, Nos. 4, 6, 7, 8; de Bériot, Nos. 6, 9; Vieuxtemps, Rêverie, Morceaux de Salon; Beethoven, two Romanzas; Sonatas by Corelli, op. 5, Vol. I; by Tartini, Leclair, Veracini.

Advanced

Orchestral Course

Scales and arpeggi in three octaves. Studies by Gaviniée and by de Bériot, op. 123, Vol. I; Mayseder. Twenty-four Caprices by Rode.

Concertos and solos: Spohr, 2d and 11th; Viotti, 22d; Kreutzer, 19th; Rode, 11th; de Bériot, 7th; Vieuxtemps, Ballade and Polonaise; Vieuxtemps, one concerto; Godard; Mozart, one concerto; Bach, selections from six Sonatas for violin alone; Paganini, Perpetual Motion; Wieniawski, Légende.

Additional requirements—for Junior Examination: Spohr, concerto No. 2, first movement. For Senior Examination: Bach, Praeludium in E major, and Mendelssohn concerto, first movement.

Soloists' Course

Scales in thirds, sixths, octaves, and tenths. Studies by Gaviniée, de Bériot, op. 123; Vieuxtemps, Mayseder, Wieniawski, Alard, Dancla, Sevcik, Paganini; Bazzini, Etude de Concert in D major.

Concertos: Mendelssohn, Bruch, Beethoven, Brahms; Spohr, 8th and 9th; Bach in E major; Molique in A minor; Wieniawski in D minor; two concertos by Vieuxtemps; Lalo, Symphonie espagnole; Saint-Saëns in B minor; Paganini in D major, first movement; Mozart, one concerto.

Solos: Bach, Chaconne, Praeludium (Sonata in G minor), and a fugue for violin alone; Paganini, Perpetual Motion; Sarasate, Faust Fantasie; Saint-Saëns, Rondo capriccioso; Tartini, Devil's Trill; Wieniawski, Polonaises in A and D.

Reference works recommended: *Precursors of the Violin*, Schlesinger; *Violin Making*, Hart; *Antonio Stradivari*, Hill; *Story of the Violin*, Paul Stoeving; *Geigen und ihre Macher*, Joe Wasielewski.

SUPPLEMENTARY SUBJECTS

Four Year Course

First Year		*Third Year (Junior Class)*	
Solfeggio 1	$ 50	Theory	$ 80
Harmony 1	80	Harmonic Analysis	80
English Literature (lectures)	10	Fine Arts 1	10
*Pianoforte (elementary)	..	†Orchestra or Orchestral Class	..
	$140		$170
Second Year		*Fourth Year (Senior Class)*	
Solfeggio 2	$ 50	String Quartet	$ 50
Harmony 2	80	English 4	20
Musical History 1	25	†Ensemble Playing	..
Stage Deportment	20	†Orchestra	..
Preparatory String Class	20		
*Pianoforte	..		
	$195		$ 70

*Tuition rates for private instruction in pianoforte vary from those in class, and are not included in the above schedule. Such rates depend upon the instructor chosen. For full information see page 97.

†Free courses.

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation; Conducting; English Composition and Poetry; Languages (Italian, French, German).

VIOLONCELLO

INSTRUCTORS

ALFRED ZIGHERA VIRGINIA STICKNEY

OUTLINE OF COURSES

Elementary

Lee's Method. Major and minor scales in two octaves; studies by Dotzauer. Pieces by Schubert, Lully, Haydn, Exaudet.

Intermediate

Technical exercises by Feuillard and Cossmann; scales in three octaves. Bowing technique by Sevcik-Feuillard; etudes by Dotzauer and Grützmacher. Sonata by Cervetto, Concertino by Romberg.

Advanced

Scales and arpeggi in four octaves. Studies by Dotzauer, Duport, Popper; Suites for Violoncello alone by J. S. Bach. Concertos by Romberg, Davidoff, Servais, Popper, Goltermann. Sonatas by Sammartini and Breval.

Soloists' Course

Scales in thirds, sixths and octaves. Studies by Popper, Grützmacher, and Piatti. Concertos by Saint-Saëns, Lalo, Haydn, Dvořàk, d'Albert, Schumann. Sonatas by Locatelli and Boccherini. Concert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

Prescribed supplementary studies the same as in the Violin Course. [See also additional courses recommended, but not required for graduation.]

CONTRABASS

MAX O. KUNZE, *Instructor*

OUTLINE OF COURSE

Elementary

First part of Warnecke's New Method of Double Bass Playing. Finger exercises and scales, Simandl's Etudes.

Intermediate

Hause's Vorzügliche Uebungen, bowing and wrist exercises. Twelve Etudes by Libon. Orchestral parts of overtures and symphonies played by the Orchestra.

Advanced

Part II of Warnecke's Double Bass Method. Simandl's arrangement of Kreutzer's Violin studies. Contrabass parts of Beethoven symphonies, Wagner operas, and symphonic poems by Richard Strauss. Solos by Sturm, Laska, Goltermann and Bottesini.

The supplementary subjects required for graduation are the same as in the Violin course, omitting the Preparatory String, Ensemble, and String Quartet classes.

HARP

BERNARD ZIGHERA, *Instructor*

OUTLINE OF COURSE

Elementary

Technical exercises by Victor Coeur, Holy (part I). Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

Intermediate

Technical exercises by Victor Coeur, Holy (part II). Etudes by Bochsa, Nadermann. Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns Tournier. Ensembles with harp.

Advanced

Etudes by Bochsa, Dizi, Czerny-Vitzthum. Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Debussy, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev, A. Bax, Roussel. Solos with orchestra by Debussy, Dubois, Pierné, Ravel, Tournier, Widor. Orchestra parts; ensembles with harp.

The supplementary subjects prescribed for graduation are the same as in the Violin course, omitting the Preparatory String, Ensemble, and String Quartet classes.

ORCHESTRAL WIND INSTRUMENTS

INSTRUCTORS

Georges Laurent, *Flute*
Clément Lenom, *Oboe and English Horn*
Victor Polatschek, *Clarinet*
Boaz Piller, *Bassoon*
Georg Boettcher, *French Horn*
L. Kloepfel, *Trumpet*
Walter Lilleback, *Trombone*
Max O. Kunze, *Tuba*
Abdon Laus, *Saxophone*

All the above Faculty are present or past members of the Boston Symphony Orchestra. The classes afford opportunity for the serious and thorough technical study necessary to the fulfillment of the exacting modern requirements for soloists and orchestral players. When sufficiently advanced, the student may receive in the Conservatory Orchestra the practical training necessary to fit him for membership in a symphony or opera orchestra of the first rank. In several of the wind instrument sections of the Conservatory Orchestra students are coached during rehearsals by their instructors, thus gaining invaluable experience.

All advanced students may be required to play in the Conservatory Orchestra, or in the Orchestral Class, and to attend the Ensemble Class of their respective group, wood-wind or brass.

SUPPLEMENTARY SUBJECTS

The supplementary subjects required for graduation are the same as in the Violin course, omitting the Preparatory String and String Quartet Classes. For the classes in Wood-wind and Brass Ensemble a small fee is charged (see p. 96).

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation. Conducting. Band Instrumentation. English Composition, English Poetry. Languages (Italian, French, German).

BAND AND PERCUSSION INSTRUMENTS

INSTRUCTORS

Louis Kloepfel, *Trumpet, Cornet, and Flügelhorn, Alto, Baritone, and Euphonium*
Bower Murphy, *Trumpet and Cornet*
Frank V. Russell, *Tympani and Percussion Instruments*
Max O. Kunze, *Tuba*

THE CONSERVATORY BAND

Mr. Kloepfel, *Conductor*

In recognition of the widespread interest throughout the country in the organization of wind bands in schools and commercial organizations, and also for their maintenance upon high standards of instrumentation, repertoire, and artistic

performance, the Conservatory provides a complete wind band, with weekly rehearsals under experienced direction. This organization affords efficient training to players of band instruments, and to student conductors.

The instrumentation of the band is as follows: Two flutes (including piccolo), two oboes, two E*b* clarinets, ten B*b* clarinets, two bassoons, alto and tenor saxophones, four cornets, six trumpets, four trombones, two flügelhorns, four French horns, one tenor, one baritone, two tubas, tympani, two snare drums, bass drum, and other percussion.

THE PREPARATORY STRING CLASS

MR. REASONER, *Conductor*

This class provides not only practice in sight-reading, but also the technical preparation requisite for admission to the Conservatory Orchestra. Through the medium of the standard orchestral works chosen for study, students of violin and viola are given thorough instruction in the general principles of bowing and fingering, and practice in rhythm, attack and nuance, while experience is afforded in playing under a conductor.

All intermediate violin pupils may be required to attend the Class.

All violin pupils must attend the Preparatory String Class for at least one school year before being eligible to the Conservatory Orchestra.

THE ORCHESTRAL CLASS

MR. FINDLAY, *Conductor*

The Orchestral Class meets a growing demand for instruction in the artistic management of small orchestras. In instrumentation it corresponds to the complete theatre orchestra, and special attention is given to the selection and performance of a suitable repertoire, of high standard.

This class is a valuable adjunct to Courses 1 and 3 in Conducting offered in the Department of School Music, as it exemplifies the instruction there given in organization and training, and in the selection and performance of repertoire. Concerts are given from time to time, often with student-conductors. In addition to the works performed in these concerts, many others are studied in rehearsal. Students pursuing Conducting 3 are required to attend the rehearsals of the Orchestral Class, and when called upon, to conduct the class, thus gaining practical experience in a field which is constantly being developed more widely in connection with the supervision and teaching of School Music.

THE CONSERVATORY ORCHESTRA

Conductor, THE DIRECTOR

(See also p. 26.)

Three rehearsals are held weekly for all members; one for wind instruments, one for stringed instruments, and two for the full orchestra. All advanced students in the string and wind instrument courses of the Conservatory are required to play in the orchestra.

Advanced students, whether in the Conservatory Course or Special Students, may rehearse concertos and arias with the orchestra, and may be admitted to performance in concert.

Students in composition may have their works rehearsed, and performed, if found worthy.

This orchestra affords training and routine which are indispensable to the experienced orchestral player, and many of its former members are now filling positions in the Boston Symphony and other prominent orchestras of the United States.

THEORETICAL SUBJECTS

SOLFEGGIO

INSTRUCTORS

Clément Lenom Francis Findlay Alice E. Whitehouse
Clara L. Ellis Marcel Lannoye

Solfeggio 1a

Rhythmic notation; measure; figures derived by combination and division of simple units, normally and abnormally; three against two. Tonal notation and relations; intervals and inversions; chromatic alteration; enharmony; triads; diatonic scales; tonality, signatures. Music reading, writing; dictation, rhythmic and melodic. Applied solfeggio.

Text-book: *Thirty Lessons in Solfeggio*, Clément Lenom. *Etudes de Solfège, Book I*, Colomer; *Rhythm by Solfeggio*, Clément Lenom.

Solfeggio 1b

Principal combinations and divisions of simple and compound measure, normal and abnormal. Two against three; four against three. Irregular measure. Intervals, triads, seventh chords; inversions. Chromatic notation; all chromatic scales. More advanced music reading and writing; dictation, rhythmic, melodic, harmonic. Applied solfeggio.

Text-book: *Thirty Lessons in Solfeggio*, Clément Lenom. *Exercises journaliers de Solfège, Part I*, Paul Rougnon. *Etudes de Solfège, Book II*, Colomer.

Solfeggio 2a

Complicated rhythms. More advanced tonal relations. Studies involving C, F and G clefs. Seventh chords and inversions. Change of measure and of tempo. Melodic and harmonic dictation; transcription.

Studies in Solfeggio, G. W. Chadwick; *Eighty-five Reading Exercises in the F, C and G Clefs, preparatory to the study of Transposition*, Clément Lenom.

Solfeggio 2b

Rhythmic training extended. Seventh chords completed. Altered chords. All clef positions. Change of clef, transposition. At the completion of the course, students will be required to read fluently with all clef positions, and to transpose with facility.

Solfèges manuscrits, op. 33 (*1 and 2*), Lavignac.

THEORY

INSTRUCTORS

FREDERICK S. CONVERSE WARREN STOREY SMITH
NORINE ROBARDS

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. The courses in Musical History are designed to supplement the work of the Theory course.

Admission to the Theory course will be granted only to students who have completed at least the first year of the course in Harmony.

Theory 1a

Acoustics; musical terminology; notation; ornamentation; the Gregorian modes. Analysis of musical forms, including the song forms. Description of orchestral instruments, and practical work in elementary orchestration.

Theory 1b

Sonata form; the symphony, fugue, and larger vocal forms.

Text-book: *Theory of Music, Elson.*
Reference works recommended: *Sound,* Tyndal; *Science of Musical Sound,* Miller; *Sensations of Tone,* Helmholtz; *From Song to Symphony,* Mason; *Music in the History of the Western Church,* Dickinson; *Gregorian Accompaniment,* Niedermeyer; *Musical Form,* Cornell; *Musical Ornamentation,* Dannreuther; *Musical Dictionary,* Elson; *Grove's Dictionary of Music and Musicians; Acoustics of Orchestral Instruments and of the Organ,* Richardson; *Acoustics for Musicians,* Percy Buck.

MUSICAL HISTORY

WARREN STOREY SMITH, *Instructor*

Musical History 1

This course will present a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day; analysis and discussion of all forms of musical composition; and consideration of the orchestra as a unit, with demonstrations of all orchestral instruments by the respective members of the faculty and others, the instructor giving the history and illustrating the use of each instrument in orchestral composition. Supplementary reading and reports are required. MR. WARREN STOREY SMITH, *two hours weekly: one in general class, and one in a smaller section.*

(See also Musical History 2, p. 86.)

HARMONY AND HARMONIC ANALYSIS

INSTRUCTORS

FREDERICK S. CONVERSE
ARTHUR M. CURRY
HOMER HUMPHREY
MARGARET MASON
CARL MCKINLEY
ALFRED H. MEYER
HARRY N. REDMAN
WARREN STOREY SMITH

Harmony

The course in harmony covers two years, and is required of all students in the Conservatory Course except those in the Vocal Course, for whom a special one-year course is prescribed.

The text-book is *Harmony*, by G. W. Chadwick. Before taking up the study of harmony the student will have completed the first semester of the Solfeggio course, or at least must possess a rudimentary knowledge of the intervals, scales, and chords given in the introduction to the text-book.

From the beginning of the harmony course, as preparation for the class work, the student is required to harmonize, with the principal triads of the scale, melodies in the soprano and figured and unfigured basses. The class work includes the correction of such exercises, and the working out of others on the blackboard under the supervision of the instructor; together with such work at the keyboard as is prescribed, including the playing of cadences and the harmonization of scales and simple melodies, leading eventually to modulation.

Harmony 1a

All triads in major and minor modes, and dominant sevenths and their inversions. Dispersed harmony. *Two hours weekly.*

Harmony 1b

An introduction to counterpoint; passing-tones; contrapuntal treatment of the harmonic material of Harmony 1a. Alternate lessons will be devoted to keyboard work covering the same material. *Two hours weekly.*

Harmony 2a

Dominant ninth and secondary seventh chords, with their inversions; modulation by dominant seventh chords and by related triads; secondary seventh chords in sequence. Non-harmonic tones; the figured chorale. *Two hours weekly.*

Harmony 2b

Augmented and altered chords, enharmonic changes; irregular resolutions of the dominant seventh; modulation concluded. Melodic figuration, accompaniments. Contrapuntal figuration of the chorale. *Two hours weekly.*

Text-books: *Harmony*, Chadwick; *A New Course in Harmony*, McKinley and W. S. Smith; *Additional Exercises*, Cutter.

Recommended for reference: *Rudiments of Music*, Kitson; *Elementary Harmony and Additional Exercises*, Kitson; *Harmony, Its Theory and Practice*, Prout; *Harmony*, Stainer; *Modulation*, Foote; *Ear, Eye, and Hand in Harmony Study*, Fowles.

Keyboard Harmony

A special course in keyboard harmony supplementing the work of the Harmony course, is required of all candidates for graduation in Organ and Church Music, and is recommended to other students who have completed the first year of the harmony course. Mr. McKinley, *one hour weekly throughout the year.*

Advanced Harmony

The figured chorale, continued; polyharmony, theory of polyharmony and atonality; the whole-tone scale. Analysis of modern works. Practical work in keyboard harmony. Mr. Converse, *two hours weekly.*

Harmonic Analysis

The course in Harmonic Analysis, which is preceded by the Harmony Course, covers one year, and is required of all candidates for graduation in any instrumental course. Harmony is here discussed from the standpoint of the composer, in its application to effective musical form. This course is invaluable to all students who expect to become teachers in any musical field, as it enables them to explain in all its details the harmonic structure of musical compositions.

Among the composers whose works are thus analyzed are Bach, Schumann, Chopin, Wagner, and César Franck. *Two hours weekly.*

COUNTERPOINT

INSTRUCTORS

Frederick S. Converse — Arthur M. Curry — Warren Storey Smith — Carl McKinley

Counterpoint 1

Simple counterpoint and imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in canon and fugue. *Two hours weekly.*

Counterpoint 2

Double counterpoint, canon and fugue. *Two hours weekly.*

Recommended for reference: *Counterpoint,* Bridge; *Modern Counterpoint,* Jadassohn; *Fugue, Fugal Analysis,* Prout; *Fugue,* Higgs; *Fugue,* Gédalge; *Applied Strict Counterpoint,* and *Invertible Counterpoint and Canon,* Kitson; *Contrapuntal Technique in the Sixteenth Century,* Morris; *Counterpoint and Fugue,* Dubois; *Counterpoint,* Cherubini; *Studies in Fugue,* and *Elements of Fugal Construction,* Kitson.

THE COMPOSITION COURSE

INSTRUCTORS

Counterpoint: Mr. Converse, Mr. Curry, Mr. McKinley, Mr. Smith.
Canon and Fugue, Instrumentation, and *Composition:* Mr. Converse, Mr. McKinley.

Students may be admitted to the Composition Course who can pass an examination in Solfeggio and Elementary Pianoforte, or some orchestral instrument, and who have completed the courses in Harmony and Theory.

For the completion of the full course in Composition as hereinafter outlined, the Conservatory offers the Diploma in Composition.

Outline of Course

First Year

Counterpoint 1

Simple counterpoint and imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in canon and fugue. *Two hours weekly.*

Composition 1

(*Elementary*)

(*a*) The structural designs of musical composition. Figure and motive; the phrase; cadences; the period form; the song forms. *First semester, two hours weekly.*

(*b*) Free composition in the smaller vocal and instrumental forms. Elementary instrumentation. Score-reading. *Second semester, two hours weekly.*

Harmonic Analysis, Musical History 1.

Second Year

***Counterpoint 2**

Double counterpoint, canon and fugue. *Two hours weekly.*

[***Composition 2**]

Free composition in the larger forms. *Two hours weekly.*

This course will be omitted in 1935–36.

Students in the second year of the Composition Course are required to study Tympani and Percussion Instruments, and when prepared, to play in the Orchestra or Orchestral Class.

*These courses will be given in alternate years.

Musical Form, English Literature (lectures), Fine Arts 1.

Third Year

Instrumentation 3

Arrangements and compositions for large and small orchestra. Score-reading and playing, Conducting.

Composition 3

Composition for large and small orchestra, chorus, etc.

English 4 (or 3)

Students of composition who wish to equip themselves as Conductors will be given an opportunity for such preparation.
Students in advanced composition may have their compositions rehearsed by the Orchestra or by the Ensemble Class, and, if found worthy, publicly performed.

Reference works in Instrumentation: *Orchestration*, Forsyth; *Principles of Orchestration*, Rimsky-Korsakov; *Technique of the Modern Orchestra*, Widor; *Traité nouveau d'Instrumentation*, Gevaert; *Practical Instrumentation*, Hofmann; *Instrumentationslehre von Hector Berlioz*, Richard Strauss.

REQUIREMENTS FOR GRADUATION

The candidate is required to offer:

Strict Composition:

A figured chorale in four part florid (free) counterpoint.

Two-part canons in the octave, fifth, seventh, second, and third, with one or more free accompanying parts.

A real fugue (*fuga reale*) in two parts, for pianoforte or strings.

A three-part tonal fugue for pianoforte or organ.

A four-part fugue, either tonal or real, for voices, with accompaniment of organ or orchestra.

Free Composition:

A motet, madrigal, or part-song, in any number of voice parts, for unaccompanied chorus.

The first movement of a Sonata for pianoforte, with or without other instruments; or of a Trio, Quartet or Quintet for pianoforte and strings, or for strings alone.

An arrangement for full orchestra of a given selection.

A concert (or church) work for chorus and orchestra, with or without solos, or a concerto for pianoforte, violin or violoncello with orchestra.

The examples in free composition may be offered at any time during the course. Additional compositions in any form will be considered on their merits and may count for honors.

All compositions offered must be satisfactory in respect of musical content and workmanship.

All examples and compositions offered must be handed in to the Dean of the Faculty not later than May 1.

SUPPLEMENTARY SUBJECTS

PIANOFORTE SIGHT-PLAYING

INSTRUCTORS

GEORGE A. GIBSON DOUGLAS KENNEY DONALD SMITH

This course is open to pianoforte students above the grade of Intermediate A, who have acquired a knowledge of solfeggio at least equivalent to the work of the first half year in that subject.

Adequate performance of any musical composition, from the standpoint of technique alone, demands accurate observance not only of the position of the notes on the staff, but as well of the exact values of notes and rests, of indications of tempo and phrasing, and of all marks of expression. To enable the student to read with accuracy and musical understanding is the object of this course.

Lessons are given in small classes.

OUTLINE OF COURSE

Pianoforte Sight-Playing 1

(*First year*) Elementary pieces; abbreviations and ornaments; sonatas by Haydn and Mozart, and miscellaneous pianoforte works.

Pianoforte Sight-Playing 2

(*Second year*) Pieces of more advanced grade of all schools; Beethoven sonatas. Song accompaniments; transposition.

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH, *Instructor*

The material for the course is chosen from the standard concert and recital repertoire of songs and arias, and solos for orchestral instruments. Pupils are given thorough instruction in the principles and practice of the art of accompaniment, and in interpretation. Actual practice is afforded both in the class and in the recitals and public concerts of the Conservatory.

SPECIAL COURSE

A course on the Moor Double Keyboard Piano is offered, under the instruction of MR. GEORGE STEWART MCMANUS. Lessons will be given in class, for which registration will close on October fifteenth.

Practice time on the piano will be available for registered class students.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS AND PIANOFORTE

MR. MCMANUS, *Instructor*

The study of the classic and the modern repertoire of chamber music, including sonatas and trios, quartets, and works for larger combinations of instruments, with and without pianoforte, is a refining and educating influence of inestimable value. Reference to the works performed will show how extensive is the scope of the work done in this course; and this list necessarily includes only a portion of the compositions actually studied in the classes. (See Special Bulletin.)

Attendance upon this course is obligatory for all members of the Senior Class in pianoforte, violin, viola, and violoncello. It is also open to pianoforte students in the Intermediate and Advanced grades, whether in the Conservatory Course or special students. The course is also open to post-graduate students for advanced work.

Classes meet for one hour weekly, each class comprising six pianoforte students, with the students of stringed instruments necessary for the works to be studied.

QUARTET CLASS

MR. FOUREL, *Instructor*

This class affords training and experience in the most exacting field of all ensemble playing. As in the Ensemble Classes, the repertoire studied is chosen from the standard classical and modern works for trio, quartet, and quintet of stringed instruments. All candidates for graduation in the Violin, Viola, and Violoncello Courses are required to attend this class for one year. *One hour weekly.*

THE DIPLOMA IN ENSEMBLE-PLAYING

Students of Violin, Viola, and Violoncello who evince exceptional aptitude for the work may pursue a special course leading to the Diploma in Ensemble-playing. Admission to the course will be by examination, and all candidates for the Diploma must attend the Ensemble Classes for at least three years, and the Quartet Class for not less than two years. They must fulfill all the other requirements for graduation in their respective instrument in the Orchestral Course; they must have studied the following works, or their equivalent, and be prepared satisfactorily to pass examination on performance of one concerto and one sonata:

(Violin) Concertos by Beethoven or Brahms; Bach E major or Spohr No. 8; Saint-Saëns B minor or Lalo, Symphonie espagnole. Sonatas: Beethoven F major or C minor, or Brahms A major or D minor; and one by Grieg, Fauré, César Franck, d'Indy, or Respighi.

(Violoncello) Concertos: Lalo, Saint-Saëns, or Haydn D major. Sonatas: Beethoven A major, Brahms E minor or F major, Saint-Saëns C minor, Grieg, or Pizzetti.

(All candidates) One of the Beethoven quartets op. 59.

ENSEMBLE CLASSES FOR WOOD-WIND INSTRUMENTS

Special classes, similar to the classes for stringed instruments, are formed for the study of ensemble music for wood-wind instruments. In these classes the wind parts of orchestral compositions rehearsed by the Conservatory orchestra are also studied, thus giving the students of wind instruments unusual advantages for artistic development. MR. LENOM, *Instructor. One hour weekly.*

BRASS ENSEMBLE

A special class is provided to offer to sufficiently advanced players of brass instruments thorough training in ensemble. Special attention is given to tone-quality, precision, phrasing, expression, and balance, with extended practice in transposition and in sight-reading. The class is large, and comprises all brass instruments in contemporary use. It is of value to all orchestral and band players, as well as to students intending to become band leaders. Public concerts are given. MR. KLOEPFEL, *Instructor. One hour and a half weekly.*

THE NORMAL COURSE

The Normal Courses in Pianoforte and Voice give students in the Conservatory Course an opportunity to gain practical experience in the art of teaching.

After a course of preliminary lectures and demonstrations by the Supervisors, the student gains actual experience by teaching a class of young pupils for two or more years. This teaching is under the observation and direction of the Supervisors, who are members of the Faculty, and by whom examinations are given at stated periods.

All candidates for the diploma in the Teachers' Course are required to take the full Normal Course in their respective division. They are required to teach two hours each week, in addition to attendance at weekly teachers' meetings, during a period of thirty weeks each year; and to prepare public and private demonstrations as called for by the Supervisors.

Special Students are admitted to the Normal lectures, and to the classes as observers. They are not allowed to teach, except by special permission of the Director.

THE NORMAL CLASSES

These classes are formed of young pupils, residents of Boston and the immediate vicinity, who possess musical ability. A large number of young people thus acquire, at a nominal expense, the rudiments of a musical education sufficient to fit them later to enter the regular courses of the Conservatory, while their instruction by the student teachers in the Normal Course affords the latter unusual opportunity for practical experience.

PREPARATORY CLASSES

All pianoforte and voice students intending to be candidates for the Junior Examination in any year, must attend a preparatory class beginning with the second semester in the *preceding* school year.

PIANOFORTE NORMAL COURSE

Henry Goodrich, *Supervisor*
Clara L. Ellis, Norine Robards } *Assistants*

Before they will be allowed to teach a class in this course, students must have completed the work of the intermediate grade in Pianoforte and have passed the Junior Examination.

Outline of Course

Junior Year

Lectures

(See Course in Pianoforte Pedagogy, p. 64, required of all Juniors.)

Teaching

Student teachers take full charge of classes formed of school children between the ages of eight and fifteen years. *Two hours weekly.**

Teachers' Meetings

In these meetings a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week are discussed and criticised. *One hour weekly.**

General Class

These classes are conducted by student teachers. *One hour weekly.**

The subjects taught are:

Musical Appreciation—in which the form, phrasing and the general structure of musical compositions are explained, together with the musical content.

Solfeggio—including notation, ear training, sight singing and memorizing, rhythm, intervals, and scale and chord formation.

Rhythmic drill—in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Senior Year

Teaching

As in first year. *Two hours weekly, throughout the year.*

Teachers' Meetings

For second-year teachers. *One hour weekly.**

General Class

As in first year, for second-year teachers. *One hour weekly.**

Reference books: *Some Essentials in Teaching Music*, Frank Damrosch; *Piano Teaching and Its Principles*, Hamilton; *The Art of Reading, The Art of Writing*, Quiller-Couch; *Rhythm, Music and Education*, Jacques-Dalcroze; *Music as an Art and a Language*, Spalding; *The Complete Book of the Great Musicians*, Percy Scholes.

*Beginning after the Junior Examination.

VOCAL NORMAL COURSE

MR. SHIRLEY, *Supervisor*

This course covers the last two years of the full course for graduation for all candidates for the Teachers' Diploma in Voice.

OUTLINE OF COURSE

Junior Year

Lectures

Vocal physiology, theory of voice and vocal method. *One or two hours weekly, first half-year.*

All voice students intending to be candidates for the Junior Examination must attend these lectures from the beginning of the first semester.

Teaching

Actual practice in teaching is obtained under the direction of the Supervisor, who attends the classes personally and gives suggestions and criticisms. *Two hours weekly, beginning after the Junior Examination.*

Teachers' Meetings

At these meetings, which all students in the department are required to attend, the voices of a selected class of not more than three pupils are criticised, and example lessons given, thus affording the students an opportunity to become familiar with the different voice conditions in the classes, and to hear the judgment of the Supervisor on the work done. *One hour weekly, beginning after the Midyear Examination.*

Senior Year

Lectures

(*As in Junior year*)

With the approval of the Supervisor, students who have obtained a mark not lower than B+ by examination on the lectures attended during the Junior year, and who pass satisfactorily a special demonstrative examination, may be excused from further attendance. Those who have attained a lower mark will pursue the course as in the first year.

Teaching

Continued throughout the year. *Two hours weekly.*

Teachers' Meetings

As in first year. *One hour weekly, second half-year.*

Reference books recommended: *Hints on Singing*, Manuel Garcia; *The Voice*, Miller; *Voice Production in Speaking and Singing*, Mills; *Voice Building and Tone Placing*, Holbrook Curtis; *Resonance in Speaking and Singing*, Fillebrown; *Your Voice and You*, Clara Kathleen Rogers; *How to Sing*, Lili Lehmann.

Note. See Conservatory Placement Bureau, p. 91.

LECTURE COURSES

Every student registered in the Conservatory, in any department, has the privilege of attending the following lectures, for which a nominal tuition fee is charged:

English Literature

The lectures for 1935–1936 will trace the important streams of literature in the world. Study of the great epics will be undertaken, together with an extensive survey of other influential works in foreign languages. Some of the chief writings stressed will be: Vedic Hymns, Mahabharata, Bhagavat-Gita, and Sakoontala; Homer, Aeschylus, Euripides, Sophocles, Aristophanes, Plato and Aristotle; Virgil, Horace, Ovid, Lucretius, Marcus Aurelius, St. Jerome, and St. Augustine; Beowulf, The Eddas, Nibelungenlied, Chanson de Roland, Cid, and Mabinogion; St. Francis, Dante, Petrarch, Boccaccio, Tasso, Ariosto, Cellini, and Cervantes; Erasmus, Machiavelli, Molière, Voltaire, Rousseau, Goethe, and Schiller; Ibsen, Nietzsche, Flaubert, Zola, Hauptmann, D'Annunzio, Lagerlöf, Turgenev, Dos-

toievski, and Tolstoi, as well as contemporary literature. All material will be presented in English translation. Each student should provide himself with one of the following histories: Macy, *Story of the World's Literature;* Magnus, *History of European Literature;* Mirsky, *History of Russian Literature to 1925;* and with one of the following anthologies: Cross and Slover, *Heath Readings in Literature of Europe;* Buck, *Anthology of World Literature;* Showerman and Cunliffe, *Readings in Ancient Classical and Modern Literature.* Mr. FURNESS, *Tuesdays at one o'clock.*

Pianoforte Pedagogy

Survey of technique (relaxation, arm-weight, finger-training, scales, arpeggios, double thirds, sixths, octaves, chords); good and bad habits, fingering. Phrasing and slurring; uses of the three pedals; touch (staccato, legato); rhythmical problems; how to learn to play expressively; the teaching of children. This is all with special reference to teaching. MR. FOOTE, *one hour weekly for ten weeks, first half-year.*

All pianoforte students intending to be candidates for the Junior Examination in any school year must attend these lectures from the beginning of the first semester.

A fee of ten dollars will be charged for this course to students not pursuing the full Pianoforte Normal Course.

Fine Arts 1

A course on the Appreciation of Art. MR. WALKER, *Mondays at four o'clock.*

See outline of course on page 86.

DIVISION OF SCHOOL MUSIC

Francis Findlay, *Supervisor; School Music, Conducting, and Instrumentation. High School Music.*
Harry E. Whittemore, *Practice Teaching.*

The full course offers properly qualified students thorough technical preparation for positions as Supervisors of School Music and as Teachers of Music in Grade and High Schools. The course requires four years for its completion, when the Diploma in School Music will be granted to those students whose record is satisfactory.

At the completion of any year of the course students will be entitled to receive a statement of the subjects actually pursued thus far. with a record of their examination marks.

ENTRANCE REQUIREMENTS

In general education, completion of a standard four-year high school course or an equivalent course taken in an approved secondary school.

> Application for admission to the course must be made upon a blank form which may be obtained from the Dean's office. This application, which must be filed with the Dean of the Faculty before the beginning of the academic year, must be accompanied with an official transcript of scholastic record.

An elementary knowledge of pianoforte or of some orchestral instrument.

The possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

> For conditions of advanced standing, which will be granted only for designated courses in Groups I and II, see pp. 36 and 74.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight pianoforte accompaniments corresponding in difficulty to those found in standard school music material.

Sufficient knowledge of the voice of child, adolescent, and adult, to insure successful dealing with the vocal problems of elementary, intermediate, and high school.

Ability to sing with acceptable voice, intonation, and interpretation.

A comprehensive knowledge of the principles of the technique of all families of orchestral instruments.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Ability to teach, supervise, plan and organize work for various types of school and community.

The Diploma in School Music will be granted to those students who, having passed the entrance requirements, pursue successfully all the prescribed courses; who pass the required examinations therein, unless excused by admission to advanced standing; and who meet the requirements for graduation above specified.

SPECIAL STUDENTS

With the approval of the Supervisor of the Division students may be admitted to separate courses as special students.

Special students, and those regularly enrolled in the Course who do not meet the final requirements for graduation, may receive, at the conclusion of their work in the Division, a statement of the courses pursued.

Attention is called to the excellent opportunity offered by the Conservatory for special study preparatory to teaching and supervising instrumental music in schools. The courses in Conducting, Instrumental School Music, and Instrumentation 2, supplemented by courses in theoretical and applied music, particularly orchestral instruments, provide training in the practical phases of this work. In addition to these courses, students may elect to take the academic studies necessary to meet state requirements for teaching positions. Special students in this, as in other special fields of public school music, should confer with the Supervisor of the Division in order to plan their work in the most effective way. (See Conservatory Placement Bureau, p. 91.)

OUTLINE OF COURSE

Note. Pianoforte, Voice, and any Orchestral Instrument are designated collectively as Applied Music. At the beginning of the course, or in any case not later than the beginning of the second year, each student will choose one of these three, subject to the approval of the Supervisor and of the Dean of the Faculty, to be pursued throughout three of the four years of the course. Of the two remaining subjects one will be pursued for two years, and the other for one year.

First Year

GROUP I

Solfeggio 1

With introduction to School Music.

Pianoforte or an Orchestral Instrument

One hour weekly.

Voice

One hour weekly.

Courses in Group I in each year of the Course, are taken in the regular classes of the Conservatory Course.

GROUP II

English 3

Composition.

General Psychology

European History

For descriptive outline of courses in Group II, see ACADEMIC STUDIES.

GROUP III

Choral Practice 1

Choral technique, interpretation, routine. *Two hours weekly.*

Stage Deportment

Special course, including Public Speaking. *One hour weekly.*

Second Year

GROUP I

Solfeggio 2

Harmony 1

With emphasis on the teaching of harmony.

Musical History 1

Vocal Normal Lectures

One hour weekly.

Applied Music

One hour weekly.

GROUP II

Educational Psychology

First semester.

History of Education 1

Second semester.

GROUP III

School Music 1

The teaching of music to children. Basic principles of accepted practice. Child voice; rote singing. Material and methods of the Kindergarten and lower grades. Practice teaching. *Two hours weekly.*

Choral Practice 2

Two hours weekly.

Conducting 1

Technique of conducting. Introduction to score reading. Chorus and orchestra from viewpoint of prospective conductor. Principles of interpretation of concerted music. Demonstrations, collective practice, assigned reading. *Lectures, one hour weekly.*

Third Year

GROUP I

Theory

Harmony 2

Applied Music

One hour weekly.

GROUP II

History of Education 2

First semester.

Principles of Education

Second semester.

GROUP III

School Music 2

Material and methods of the upper grades. Class-room procedure. Care and culture of voices. The teaching of reading and theory. The development of part-singing and appreciation. Practice teaching. *Two hours weekly.*

School Music 3

High School Music.

(*Junior High School.*) Specialized study of the problems of the intermediate school. Present tendencies. Objectives, plans, procedure. *Two hours weekly, first semester.*

(*Senior High School.*) The teaching of music in the secondary school. Specialized music courses, credits and standards. Organization and administration. *Two hours weekly, second semester.*

Observation

Third year students are enabled to observe the work of experienced supervisors and teachers at work in all grades, and are required to report their findings. Discussion of observation assignments in the regular classes of School Music 2. One hour of credit must be earned in this manner in each semester of the third year, to which the student must devote an average of two hours work weekly.

Conducting 2

Choral. Score reading and conducting. Choral training, technique, interpretation. Care and classification of voices. Material and procedure for school and community chorus. *One hour weekly.*

All students in this course are required to attend Choral Practice 2 and to conduct or accompany the Class when called upon. *Credit, one hour each semester.*

Fourth Year

GROUP I

Harmonic Analysis 1a

Counterpoint 1a

Applied Music

Two hours weekly.

GROUP II

English 5

GROUP III

School Music 4

Principles and philosophy of music education. Special problems, including rural schools. *Two hours weekly, throughout the year.*

Practice Teaching

Actual teaching, under supervision, of classes of children.

Fourth-year students are required to teach various stages of work in all grades. *Credit, two hours each semester.*

Instrumentation 2a

Orchestra. Technique of the orchestral instruments, particularly the strings. Principles of effective orchestration. Scoring for various combinations of string, wind, and percussion instruments, including several assignments for full orchestra. Special problems of the student orchestra. *Two hours weekly, first semester.*

Instrumentation 2b

Band. Technique of the instruments of the wind band. Scoring for various combinations, including several assignments for full band. Possibilities, limitations, and values of the school band. *Two hours weekly, second semester.*

Conducting 3

Orchestral. Score reading and conducting. Orchestral technique, interpretation, repertoire. Rehearsal and performance. Building and training the student orchestra. *In class, one hour weekly.*

All students in this course are required to attend rehearsals of the Orchestral Class, and to conduct the class when called upon. *Credit, one hour each semester.*

Choral Practice 3

Two hours weekly.

Instrumental School Music

Material, methods, organization and administration of instrumental music in schools. The teaching of instrumental technique. Instrumental ensemble classes of all types. Problems of class instruction Required in Collegiate Course. Open to other students. *Two hours weekly.*

A list of works recommended for reference may be obtained upon application to the Supervisor.

OUTLINE OF COURSE

Leading to the Diploma in School Music
By Semester Hours

First Year			*Second Year*		
GROUP I					
Solfeggio 1	4		Solfeggio 2	4	
Applied Music	8*	12	Harmony 1	4	
	—		Musical History 1	4	
			Vocal Normal Lectures	2	
			Applied Music	4	18
				—	
GROUP II					
English 3	4		Educational Psychology	2	
General Psychology	4		History of Education 1	2	4
European History	4	12		—	
	—				
GROUP III					
Choral Practice 1	2		School Music 1	4	
Stage Deportment†	2	4	Choral Practice 2	2	
	—	—	Conducting 1	2	8
		28		—	—
					30

Third Year			*Fourth Year*		
GROUP I					
Theory	4		Harmonic Analysis 1a	2	
Harmony 2	4		Counterpoint 1a	2	
Applied Music	4	12	Applied Music	8	12
	—			—	
GROUP II					
History of Education 2	2		English 5	4	4
Principles of Education	2	4		—	
	—				
GROUP III					
School Music 2	4		School Music 4	4	
School Music 3	4		Practice Teaching	4	
Observation	2		Instrumentation 2	4	
Conducting 2	4	14	Conducting 3	4	
	—	—	Choral Practice 3	2	18
		30		—	—
					34

*Voice must be one of the subjects taken in the first year.
†A special course for School Music students.

SUMMARY OF CONSERVATORY COURSE BY SUBJECTS

	Technical		Academic				Professional			
	Applied	Theoretical	English	Psychology	Education	General	Methods and Administration	Observation and Practice Teaching	Orchestra	General
Group I										
Solfeggio	..	8	..	..	..	..	..	..	..	..
Harmony	..	8	..	..	..	..	..	..	..	..
Harmonic Analysis	..	2	..	..	..	..	..	..	..	..
Theory	..	4	..	..	..	..	..	..	..	..
Musical History	..	..	..	..	..	4	..	..	..	..
Counterpoint	..	2	..	..	..	..	..	..	..	..
Vocal Normal Lectures	..	..	..	..	..	2	..	..	..	..
Stage Deportment	..	..	..	..	..	..	..	..	..	2
Applied Music	24	..	..	..	..		..	..	..	..
Group II										
English 3	..	..	4	..	..	..	..	..	..	..
English 5	..	..	4	..	..	..	..	..	..	..
General Psychology	..	..	..	4	..	..	..	..	..	..
Educational Psychology	..	..	..	2	..	..	..	..	..	..
History of Education	..	..	..	..	4	..	..	..	..	..
Principles of Education	..	..	..	..	2	..	..	..	..	..
European History	..	..	..	..	..	4	..	..	..	..
Group III										
School Music (Grades)	..	..	..	..	..	..	4	4	..	..
School Music 4	..	..	..	..	..	..	4	..	..	..
High School Music	..	..	..	..	..	..	4	..	..	..
Conducting	..	..	..	..	..	..	..	..	4	6
Instrumentation	..	..	..	..	..	..	..	..	4	..
Choral Practice	..	..	..	..	..	..	..	..	..	6
Observation	..	..	..	..	..	..	..	2	..	..
Practice Teaching	..	..	..	..	..	..	..	4	..	..
	24	24	8	6	6	10	12	10	8	14

COLLEGIATE DEPARTMENT

Wallace Goodrich, Mus. Doc., *Director*
Frederick S. Converse, A.B., Mus. Doc., *Dean of the Faculty*

THE FACULTY COUNCIL

The Director } *ex officio*
The Dean }
Arthur Foote, A.M., Mus. Doc.
Francis Findlay
William L. Whitney
Clifton J. Furness, A.M.

REQUIREMENTS FOR DEGREES

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

IN APPLIED SUBJECTS OR IN COMPOSITION

[For outline of course leading to the degree with concentration in School Music, see p. 78.]

ENTRANCE REQUIREMENTS

A. Completion, with certificate grades, of a standard high-school course (or an equivalent course in a recognized secondary school), of fifteen units, comprising

English	3 units
Mathematics	2 units
Latin or modern foreign languages	3 units
History	1 unit
Sciences	1 unit
Additional from above group	1 unit
Elective (of which two may be in music)	4 units
	15 units

As used in measuring entrance requirements, the term "unit" means approximately one-fourth of a full year's curriculum in a secondary school.

B. Completion of the following Conservatory courses:

Solfeggio (2 years)

Harmony (1 year)

*The Intermediate Grade in the major subject (viz.; Pianoforte, Organ, Voice, and Violin, Violoncello, and other orchestral instruments).

*This does not apply to students entering the course in Composition or in School Music.

In addition, in the Pianoforte course,

Pianoforte Sight-playing (2 years).

If their record is satisfactory, students who have completed any of the above courses in the Conservatory during the past ten years will be excused from further examination in them. All others will be required to pass an examination in each subject.

These examinations will be given on the Monday preceding the opening of the academic year, beginning at 10.00 A. M. Candidates are advised to prepare themselves to pass them by acquiring thorough familiarity with the courses covered by the examinations, as outlined in this Catalogue.

C. Requisite musical ability, which will be determined by examination by the Faculty Council.

Entrance Requirements in the Major Subject. The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study, in residence, in the major subject *in advance* of the requirements for the diploma in the Conservatory Course. Requirements of admission to the first year of the Degree Course, therefore, are approximately the same as those for the Junior Examination in the Conservatory Course (see pages 37–38), the last two years of which are practically parallel to the first two years of the Collegiate Course, as regards work in the major subject.

Students wishing to take advantage of the provisions of paragraph C 4 (page 74) after graduation in the Conservatory Course, are advised to consult with the Dean of the Faculty before entering upon their Junior Year in the Conservatory Course.

Application for admission should be made upon forms which may be obtained from the Dean's office. Such application must be submitted to the Dean of the Faculty at least two weeks before the beginning of the academic year, and must be accompanied with an official transcript of the scholastic record required in paragraph A on the preceding page.

REGISTRATION

Instruction in all courses will be given at the Conservatory by members of the Conservatory faculty. In major subjects, class or private lessons are offered; in other studies, only class lessons.

Candidates for admission, having submitted their application to the Dean of the Faculty as required, and having satisfied the entrance requirements above noted in Solfeggio and Harmony (and Pianoforte sight-playing, if prescribed) will report for examination by the Faculty Council at a day and hour to be appointed, during the two days preceding the opening of the academic year. Upon admission to the Course students will at once report to the Registrar, who will appoint classes and lesson hours.

Students in the Collegiate Department are subject to the same regulations and enjoy the same privileges as all other students of the Conservatory.

ADVANCED STANDING

A. In Academic Subjects:

Candidates may obtain credit for courses marked * in the Outline, on certificate showing satisfactory completion in an approved college or university. Such courses taken in a high school may be offered only toward entrance requirements, and will not be accepted for credit in the courses leading to a degree.

Within the meaning of this paragraph an approved college or university is one accredited as an institution of full college rank by its regional association of colleges, or by its State Board of Education.

B. In Technical Subjects, other than Major:
Credit for courses in technical subjects (Harmony, Counterpoint, Theory, etc.) will not be granted to students entering from other institutions; however, opportunity will be given such students to obtain credit by passing examinations for advanced standing. (See preceding page.)

C. General:

1. Students who have pursued not less than one full year's work in an approved college or university,
   (*a*) Who comply with the entrance requirements of the Conservatory courses leading to a degree, and
   (*b*) Who pass the prescribed examinations in the technical subjects included in the first year of the course, may, with the approval of the Faculty Council, be admitted to the second year upon condition that any of the academic subjects not offered for credit shall be made up within one year after entrance. Such subjects may not be offered as electives in the second year.

2. Students who have pursued not less than two full years' work in an approved college or university may, upon fulfillment of the same relative conditions and with the approval of the Faculty Council, be admitted to the third year of the course; provided, however, that deficiencies in academic subjects offered for credit total not more than eight semester hours.

3. Students registered in the Conservatory for at least one school year since graduation from High School,
   (*a*) Who fulfill the entrance requirements and
   (*b*) Who are on record as having satisfactorily completed in the Conservatory within the past five years all the technical courses of the first year of the degree course, may, with the approval of the Faculty Council, be admitted to the second year of the course and permitted to make up before the end of said second year the academic courses required in the first year, not counting such courses as electives.

4. Graduates of the Conservatory of not more than ten years' standing who comply with the entrance requirements of the degree-course may, with the approval of the Faculty Council, be admitted to the third year, being passed on their record in technical subjects; but all academic subjects for which credit is not offered and accepted at entrance must be made up before the close of said third year.

Unless the greater part of the required academic work of the first two years has been completed in an approved college or university since graduation from the Conservatory, and thus may be offered for credit, it is recommended that students defer application for admission to the third year until this condition can be fulfilled.

Application for admission upon entrance to the second or third year of the courses leading to a degree must be made in writing to the Dean of the Faculty, at least three weeks before the beginning of the academic year.

ELECTIVES

Any of the following courses may be offered as an elective in any year:

A. Any subject from another course (*i.e.*, in the Pianoforte course, a subject included in the Voice course, etc.).

B. Any subject in the course leading to the Bachelor's degree in School Music, in Groups II and III.

C. The Conservatory Chorus, and the following Conservatory courses *in advance* of requirements: Ensemble, Conducting, Languages, Dramatic Action. Also Conservatory Orchestra, Choir-training, Church Music courses, Academic courses.

D. Accepted courses taken in an approved college, and not prescribed in the course leading to the degree.

FEES

A matriculation fee of five dollars will be charged each student entering the course, payable in advance.

A fee of two dollars will be charged for each examination taken for advanced standing, or to make up deficiencies.

For tuition fees, see p. 97.

The fee for the degree in any course will be twelve dollars, payable on or before June 10th in the final year.

For further information regarding courses, academic requirements, tuition, living arrangements, etc., address the Dean of the Faculty.

OUTLINE OF FOUR-YEAR COURSE

For the degree BACHELOR OF MUSIC

WITH CONCENTRATION IN APPLIED MUSIC OR COMPOSITION

In semester hours.

Note. A semester hour represents one hour weekly of prepared recitation in class, for a period of one semester. Four to six hours for each semester are credited for the completion of specified work in major subjects in applied music, whether class or private lessons are taken.

	Piano-forte	*Organ*	*Voice*	*Violin*	*Compo-sition*
FIRST YEAR					
Major Subject	12	8	8	8	8†
Pianoforte	..	..	4	4	..
Harmony 2	4	4	4	4	4
Keyboard Harmony	..	2	..	..	..
Counterpoint 1	..	..	..	..	4
Theory	4	4	4	4	4
*Musical History 1	4	4	4	4	4
*English 3 (Composition)	4	4	4	4	4
French or German	..	..	4	..	..
Elective	..	4	..	4	2
	28	30	32	32	30
SECOND YEAR					
Major Subject	12	8	8	8	8†
Pianoforte	..	..	4	..	..
Harmonic Analysis	4	4	..	4	4
Advanced Harmony	4	4	..	..	4
Counterpoint 1	..	4	..	..	..
Elementary Composition	..	..	..	..	4
*Fine Arts	4	4	4	4	4
Physics	4	4	..	4	4
*Psychology	4	..	4	4	..
French or German	..	..	4	..	..
Elective	..	2	4	4	2
	32	30	28	28	30
THIRD YEAR					
Major Subject	12	8	8	12	..
Counterpoint 1	4	..	..	4	..
Double Counterpoint, Canon and Fugue (Counterpoint 2)	..	4	..	..	4
Composition 2	..	..	..	..	4
Conducting 1	..	2	2	2	2
Chorus and Choral Training	..	2	2	..	2
Ensemble	2	..	..	2	..
Musical Form	4	4	4	4	4
*aFrench, German, or Italian	4	4	4	4	4
*Educational Psychology	2	..	2	..	..
*European History	4	4	4	4	4
Elective	..	2b	4	..	4
	32	30	30	32	28

Fourth Year	*Pianoforte*	*Organ*	*Voice*	*Violin*	*Composition*
Major Subject	12	12*b*	12*c*	12	8*d*
Elementary Composition	4	4	..	4	..
Advanced Composition	..	..	..	..	4
Advanced Instrumentation	..	..	..	..	4
*Musical History 2	4	4	4	4	4
Chorus	..	..	2	..	..
*English 5 (Literature)	4	4	4	4	4
**a*French, German, or Italian	4	4	4	4	4
Elective	..	2*b*	4	..	4
	28	30	30	28	32
	120	120	120	120	120

*College credit may be accepted. †Pianoforte or an orchestral instrument.

a French 3, German 3, and Italian 3 may be chosen only when the first or second year course in the respective language has already been pursued in the Collegiate Department, or when credit has been granted for an equivalent course taken before entering the Conservatory.

b May be applied to Church Music courses.

c Including special repertoire or thesis.

d Additional credit for composition in fourth year.

EXAMINATIONS

General examinations in all courses are held semi-annually. For scale of marking see page 37. The final examination each year in major subjects may be given by the Faculty Council.

REQUIREMENTS FOR THE DEGREE

The degree Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council upon completion of the prescribed course in one of the following fields:

In Applied Music

With concentration in Pianoforte, Organ, Church Music, Voice, or in Violin, Violoncello or other Orchestral Instrument.

Final requirements: Completion of a prescribed repertoire. An individual recital A performance of a solo work or equivalent with orchestra.

With concentration in Musical Research, Criticism or Aesthetics.

Final requirements: Presentation of an acceptable thesis upon some approved musical subject. (To be handed in not later than April 1st.)

At the beginning of the fourth year of his course each candidate for the degree in Applied Music will notify the Dean of the Faculty in writing of the field in which he chooses to concentrate. For those electing the field of Musical Research, special work will be assigned for the fourth year to replace a portion of that emphasizing repertoire and solo performance ordinarily required in the major subject, and the student will be required to pursue the course in Bibliography throughout the year.

In Composition

The final requirements are the same as of the course in Composition leading to the diploma (see pp. 57, 58), excepting that in place of an arrangement of a given selection the candidate will be required to present a serious work for orchestra, of the scope of an overture or of a symphonic movement.

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

WITH CONCENTRATION IN SCHOOL MUSIC

ENTRANCE REQUIREMENTS

A. Completion of High School Course of 15 specified units, as required of candidates for entrance to all courses leading to the degree Bachelor of Music.

B. Possession of an agreeable speaking and singing voice, and an adequate sense of pitch and rhythm.

C. Completion of the following courses: Solfeggio 2, Harmony 1, Stage Deportment; and the equivalent of one year's study of Pianoforte, and of Voice (or of an orchestral instrument).

Note. In exceptional cases a limited amount of deficiency in certain of the above entrance requirements may be made up during the first year of the course.

D. Evidence, on examination by the Supervisor of the Division of School Music and the Faculty Council, of the qualifications essential to successful pursuit of the course.

Note. College credit may be accepted under the same conditions as in the course for the degree Bachelor of Music.

With the approval of the Faculty Council, upon recommendation of the Supervisor and the Dean of the Faculty, students registered in the Conservatory Course in School Music may be transferred to such standing in the Collegiate Course as their preparation may warrant. Personal application for transfer must be made to the Dean of the Faculty before the Tuesday preceding the opening of the academic year.

FINAL REQUIREMENTS

The degree Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council, upon completion of the prescribed course for the degree with an average grade of at least C in each subject, and who meet the final requirements of the course leading to the Diploma in School Music (see page 65).

For tuition fees, see page 97.

The fees for matriculation, for special examinations, and for the degree, are the same as those prescribed in the course leading to the degree Bachelor of Music in other fields of concentration. (See page 75.)

OUTLINE OF COURSE

Leading to the degree BACHELOR OF MUSIC

WITH CONCENTRATION IN SCHOOL MUSIC

By Semester Hours

First Year			*Second Year*		
GROUP I					
Theory	4		Harmonic Analysis	4	
Harmony 2	4		Vocal Normal Lectures	2	
Musical History 1	4		Physics	4	
Applied Music	8*	20	Applied Music	4	14
GROUP II					
English 3	4		Educational Psychology	2	
General Psychology	4	8	History of Education 1	2	
			European History	4	
			‡French or German	4	12
GROUP III					
School Music 1	4		School Music 2	4	
Choral Practice 1	2	6	Choral Practice 2	2	
			Conducting 1	2	8
		34			34

Third Year			*Fourth Year*		
GROUP I					
Counterpoint 1	4		Musical Form	4	4
Applied Music	4	8			
GROUP II					
English 5	4		Musical History 2	4	
History of Education 2	2		Fine Arts 2	4	8
Principles of Education	2				
†French or German	4	12			
GROUP III					
School Music 3	4		School Music 4	4	
Observation	2		Practice Teaching	4	
Conducting 2	4		Choral Practice 3	2	
Instrumentation 2	4	14	Conducting 3	4	
			Instrumental School Music	4	18
		34			30

*If not offered for entrance, Voice must be taken in the first year.
‡See note *a* on page 77.

COURSE LEADING TO THE DEGREE MASTER OF MUSIC

Admission to this course will be granted to students holding a Bachelor's degree from a college or music school of recognized standing, who, having satisfied the entrance requirements of the course, present satisfactory evidence of their qualifications for advanced study, and show promise of ability to pursue such work successfully.

Not less than two years must elapse between the granting of the Bachelor's and the Master's degrees. Of these two years one must be spent in study at the Conservatory; the other in the study or practice of music, either at the Conservatory or elsewhere. All requirements for the degree must be met within five years of matriculation.

All graduate work required for the Master's degree must be pursued in the Conservatory. Courses pursued in the Conservatory or elsewhere during the period of study leading to the Bachelor's degree, even though in addition to requirements for that degree, will not be credited toward the Master's degree.

ENTRANCE REQUIREMENTS

Application for admission should be submitted to the Dean of the Faculty not later than September 1 preceding the academic year during which the candidate desires to enter upon the course. Application will be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

The course leading to the Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the degree Bachelor of Music, as regards (*a*) the subjects pursued and their degree of advancement; (*b*) the approximate proportion of musical subjects to academic work; and (*c*) the total number of semester hours.

> *Note.* The Bachelor's degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding the Bachelor's degree in a field other than music will find opportunity to bring their course up to the required standard by work in the Conservatory, before admission to the course leading to the Master's degree.

ENTRANCE EXAMINATIONS

One or more comprehensive examinations in musical subjects (not major) may be required of candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's degree, will be given appropriate credit without examination.

All candidates will be examined in applied music by the Faculty Council.

CURRICULUM

Students admitted to the course may concentrate in Musical Research, Criticism, or Aesthetics, in Composition, or in Supervision of School Music. They will be required to pursue in the Conservatory during not less than one academic year at least four full courses, of which two or more must be in theoretical musical subjects. In addition, each student will be required to carry a conference course in his field of concentration.

Each student will choose, subject to the approval of the Faculty Council, such courses as are best suited to his field of concentration.

The following Conservatory courses are approved for credit toward the Master's degree, provided they have not been included in the course leading to the Bachelor's degree:

Counterpoint 2	French 3
Composition 2	German 3
Composition 3	Musical Criticism
Instrumentation 3	English Seminar
Conducting 3	Bibliography and Research
Plainsong	Church History and Liturgy
Advanced Improvisation	History of Church Music

Special arrangements may be made for advanced work in certain other subjects. Attention is called to conference courses. (See p. 87.)

Applied music (if of approved grade) may be taken as one of the courses required in addition to a minimum of two in musical subjects.

Composition must be taken as one of the required musical subjects, unless this requirement is satisfactorily met by examination.

Other courses of appropriate character, which have not been included in the candidate's course leading to the Bachelor's degree, may also be admitted at the discretion of the Faculty Council; but no elementary academic courses will be accepted for graduate work.

In order to be given graduate credit, a course must be completed with a mark not lower than B.

FINAL REQUIREMENTS

The degree Master of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council upon completion of the requirements in one of the following fields:

In Musical Research, Criticism, or Aesthetics, or in Supervision of School Music

Presentation of an acceptable thesis upon an approved musical subject. This thesis must be submitted to the Faculty Council not later than May 1 in the academic year in which the student is a candidate for the degree. In scope and quality of scholarship the thesis must conform to the standard appropriate to a Master's degree.

Note. Each candidate must submit the subject of his thesis to the Faculty Council for approval at the beginning of the academic year.

In Composition

In place of a thesis the student will present, not later than May 1 of the academic year in which he is a candidate for the degree, such examples of strict and free contrapuntal writing as may be prescribed by the Faculty Council; together with the following original works, which must have been composed subsequent to the student's admission to the graduate course:

1. A composition for chorus, with orchestral or other instrumental accompaniment.

2. Two movements of a sonata or of a work of chamber music for two or more instruments, of which two movements one shall be in sonata form.

3. A symphonic poem or other equivalent work for orchestra requiring not less than fifteen minutes for performance.

In quality and workmanship these compositions must show evidence of distinct talent for composition, and of mature technical training.

Fees for matriculation, special examinations, and for the diploma, are the same as those prescribed in the course leading to the degree Bachelor of Music. (See page 75.)

LANGUAGES AND ACADEMIC STUDIES

CLIFTON J. FURNESS, *Supervisor*

INSTRUCTORS

CLIFTON J. FURNESS, A.M., Assistant in the Department of English, Harvard Graduate School, *Supervisor of Academic Studies; English Composition and Literature, European History, German Literature, and Bibliography and Research.*
ELIZABETH I. SAMUEL, A.B., M.D., *English Language, General Psychology.*
BRUNO SORESINA, DR. OF SCIENCE, *Italian Language and Literature.*
RUTH CONNISTON-MORIZE, MUS. B., *French Literature and Diction.*
EMILY ELLIS, *German Language and Conversation.*
FRANCIS L. STRICKLAND, Ph. D., Professor of Psychology in Boston University, *Educational Psychology, History and Principles of Education.*
C. HOWARD WALKER, A.E.D., Fellow of the American Institute of Architects, *Fine Arts.*
FLOYD B. DEAN, LL.B., *Physics.*

The following courses are offered, all of which are open to special students:

English 1

Special review course in grammar, preparatory to the study of foreign languages. Rhetoric. College entrance requirements in English. MISS SAMUEL, *two hours weekly.*

This course does not bear college credit.

English 2

Principles of versification; poetry in its relation to music. MISS SAMUEL, *two hours weekly.*

Text-books: *The Writing and Reading of Verse*, Andrews; *Formative Types in English Poetry*, Palmer.

English 3

Composition.

This course trains the student to write efficiently by learning to read from the creative standpoint, and by systematic practice in written English in all forms. Each student is trained to develop his individual prose style. The fundamental

mechanics of writing are reviewed, and the principles of convincing and artistic writing are acquired inductively through the study of literary examples. Mr. Furness, *two hours weekly.*

Text-books: *College Composition*, Rankin, Thorpe, and Solve; *Writing and Thinking*, Foerster and Steadman; *Descriptive and Narrative Prose*, Wood and Johnson; *Ideas and Models*, Pound and Law.

English 4

Review.

A general review of the essentials of English, stressing particularly good usage in construction, pronunciation, and diction, and effective methods of writing and speaking. Required of all candidates for graduation in the Conservatory Course, in their Senior year. Mr. Furness, *one hour weekly throughout the year.*

Text-books: *Writing and Thinking*, Foerster and Steadman; *Contemporary Opinion*, Taft, McDermott, and Jensen; *Fifty Modern English Writers*. Maugham; *College Book of Poetry*, Gay; *College Book of Prose*, Gay.

English 5

Literature.

A survey of English Literature from its beginnings until today. Lectures upon authors whose work is essentially bound up with general culture. Readings from principal classics, and short reports on individual topics of study. It is proposed to lay the foundation for a continued interest in reading, and to make the masterpieces of English literature a vital and permanent possession. Mr. Furness, *two hours weekly.*

Text-books: *History of English Literature*, Legouis and Cazamian; *From Beowulf to Thomas Hardy*, Schafer; *Chief Modern Poets*, Sanders and Nelson.

Italian 1

Elementary course; Italian grammar and translation. Mr. Soresina, *two hours weekly.*

Italian 2

Grammar, composition, reading and conversation; translation from English. Mr. Soresina, *two hours weekly.*

Italian 3

Studies from most important works of Dante, Petrarch, Ariosto, and other Italian poets, and from the best Italian prose writers. This course will give practical experience to those who wish to acquire a more thorough knowledge of the language as a preparation for teaching it. The course may be counted toward advanced honors. Mr. Soresina, *two hours weekly.*

French 1

Elements of grammar, composition, and diction. An introduction to French 2. Simone Rivière, *two hours weekly.*

French 2

Intermediate and advanced French.

Divided into two sections:

2 Open to students who have passed French 1 or have done equivalent work. *Two hours weekly.*

2C Open to students who satisfy the instructor that they have had two years of preparatory French.
SIMONE RIVIÈRE, *two hours weekly.*

French 3

The purpose of this course is to bring the student into contact with the essentials of French history, literature, and civilization. The main developments of music and the fine arts are included in the programme. The course is of college standard. The lectures are given in English and illustrated by stereopticon and musical examples. Supervised visits to Museums and Libraries are a part of the course.

Text-book: *The Mainstream of French Literature*, Guyer

Besides reading from the greatest French writers in translation or, whenever possible, in the original, students will use such reference books as:

History of French Literature, Kathleen T. Butler; *Medieval France, Modern France*, Arthur Tilley; *The Background of Modern French Literature*, Wright.

RUTH CONNISTON-MORIZE, *two hours weekly.*

French 4

French diction for singers. Required of candidates for the diploma or degree in Voice. (See note on p. 46.)

RUTH CONNISTON-MORIZE, *two hours weekly.*

German 1

Elementary course; German grammar, reading, and translation. MRS. ELLIS, *two hours weekly.*

German 2

Advanced grammar, idiomatic expression, reading, translation, and conversation. MRS. ELLIS, *two hours weekly.*

Italian 2, French 2, and German 2 are open to any student who has passed the previous year's course in the Conservatory, or who upon examination shows the degree of advancement necessary to the successful pursuit of the second year course.

[German 3]

A survey of the whole field of German literature, based chiefly upon a study of the texts in the original. A knowledge of German grammar and composition equivalent to one year of adequate study of the language is prerequisite to this course. Ability to read and translate German readily is also desirable. Emphasis is placed upon the study of German literature which has had direct bearing or influence upon music. The literary derivation of Wagner's operas is presented in connection with the original sources, as compared with the text of Wagner's

libretti. The chief writers of *Lieder* are studied in detail; also the modern German drama and novel. Individual reading reports are required. Mr. Furness, *two hours weekly.* This course will be omitted in 1935–36.

Text-books: *History of German Literature,* Robertson; *German Anthology,* Thomas; *German Literature,* Francke; complete text of Goethe's *Faust; Oxford Book of German Verse;* libretti of Wagner's operas, in German.

General Psychology

The brain and its nerve-connections; perception as the basis of the higher conscious processes; thinking, imagination, and will in relation to life; development of personality. Miss Samuel, *two hours weekly.*

Text-books: *Psychology,* Breese; *Psychology,* Woodworth.

Educational Psychology

The principles of psychology as they bear upon the problems of understanding human nature and guiding the learning process. Motivation, individual differences, transfer of training, capacity and achievement, personality and social adjustment are among the subjects considered. Gates' *Psychology for Students of Education* is read as the text. Mr. Strickland, *two hours weekly, first half year.*

History of Education 1

History of educational theory and practice from the time of the Greek civilization to and including the educational movements of the Reformation in the sixteenth century. Mr. Strickland, *two hours weekly, second half year.*

History of Education 2

Continuing History of Education, the main educational movements from the Reformation to the present are dealt with. Fuller consideration is given to the theories and systems of the last hundred years. Paul Monroe's *A Brief Course in the History of Education* is used as the text. Mr. Strickland, *two hours weekly, first half year.*

Principles of Education

The emphasis is upon the development and enrichment of the life of the individual and upon his social adjustments. Education is considered in relation to health, family life, economic and civic welfare, recreation and religion. The function of the school and its activities are discussed. Chapman and Counts' *Principles of Education* is read, supplemented by lectures and class discussion. Mr. Strickland, *two hours weekly, second half year.*

European History

The primary purpose of this course is to study the outstanding features of modern civilization from its beginnings in the Renaissance to its ultimate expression in contemporary life and thought. The political history of Europe is traced briefly from the fall of the Roman Empire to the twelfth century. The culture of the Middle Ages is considered in detail. Special attention is given to social and spiritual movements. Emphasis is laid on the evolution of those forces which have contributed chiefly to the formation of the modern consciousness, particularly as expressed in art and music. Mr. Furness, *two hours weekly.*

Text-books: *Civilization during the Middle Ages,* G. B. Adams, and either *Life in the Middle Ages,* G. C. Coulton, or *Source Book of Mediaeval History,* F. A. Ogg. *The World Since 1914,* Langsam; *Modern History,* Becker; *Harvard History Syllabus.*

Musical History 2

Prerequisite, Musical History 1 (see p. 54).

A more detailed study of the various phases in the development of the Art of Music. Lectures, reading, and reports, together with musical illustrations. A critical study of the lives and works of the composers who have exerted the greatest influence on music, with particular attention to the sources which have influenced their individual styles. Mr. McKinley, *two hours weekly.*

Musical Form

An advanced course, open to students who have completed the course in Theory. It includes the analysis of typical works in the large forms and in various styles, from the sixteenth century to the present time. The forms studied are the mass, the oratorio, the opera, the string quartet, the symphony, the tone poem, the modern suite. Original essays upon the works studied are required. Mr. Converse, *two hours weekly.*

Reference works: *Life of L. van Beethoven*, Thayer; *Richard Wagner*, Henderson; *Wagner and His Works*, Finck; *Standard Symphonies*, Upton; *Symphonies and Their Meaning*, Goepp; *The Musical Pilgrim* (analyses of symphonies, quartets, etc.) ed. Somervell; *The Oxford History of Music; Survey of Contemporary Music*, Cecil Gray; *Modern French Music*, Hill; *Principles and Methods of Musical Criticism*, Calvocoressi.

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics. Mr. Warren Storey Smith, *one hour weekly.*

Fine Arts 1

The Appreciation of Art. A series of lectures upon the general history and development of the Arts, both the Fine Arts (Painting, Sculpture, and Architecture), and the Minor Arts.

The course includes discussion of the growth and influence of the Arts, and their relation to the life of man. Comparison of the work of the epochs and of the various artists and their modes of expression is considered.

The course is illustrated by lantern slides. Mr. Walker, *one hour weekly.*

This course is required of candidates for graduation in the Conservatory Course, who are advised to take it before their Senior year. It is open and recommended to all other students.

Fine Arts 2

A series of conferences supplementary to Fine Arts 1, in which the subjects are more specifically studied. This course is open to more advanced students, who have taken or are taking Fine Arts 1. Mr. Walker, *one hour weekly.*

Physics

A special course of science, demonstrated by the use of apparatus, concerning the laws that govern the origin and development of mass and matter; also of

the vibrations of sound, light, and color, with such reactions as relate to music. MR. DEAN, *two hours weekly.*

Bibliography and Research

This course is required for all students who are writing a thesis in research for the Bachelor's Degree. It may also be taken for graduate credit. The primary purpose of the course is to train students in the intelligent use of library facilities. A large amount of individual original research is required from each student. Technical training in bibliography and the methods and purposes of modern scholarship are acquired through frequent written assignments. Students who are preparing theses are encouraged to use their thesis subjects for all assigned work. The course is open to students who are not candidates for degrees, upon approval of the instructor. The course will be pursued as a conference course, bearing two hours credit each semester, and extending throughout the year. MR. FURNESS.

Text-books: *Problems and Methods of Literary History,* A. Morize; *Research and Thesis Writing,* Almack; *Bibliography; A Form Manual,* Smyser.

Conference Courses

It is possible for students to register for individual conference privileges with instructors in the academic and school music departments. Candidates for degrees who wish to secure special help in subjects of individual research which are not embraced in existing courses, or who are unable to attend certain classes in required subjects, may secure credit for a full year's course (four semester hours) upon the completion of a satisfactory year's work through private conferences with the instructor. This arrangement is particularly called to the attention of candidates for degrees who have a considerable part of their schedule filled with teaching. Candidates for the Master's degree are required to carry a conference course as a part of their work. MR. FURNESS, MR. FINDLAY, and others.

English Seminar

This course is conducted with a two-fold purpose: to increase the students' intimate knowledge of phases of English literature not adequately treated in the average survey or orientation course, and to provide opportunity to apply the principles of mature criticism and literary research in the pursuit of special problems. The topics investigated will vary from year to year, and may be determined to some extent by the interests of the individual students; e.g., in 1933–1934 the first semester was devoted to an intensive study of Chaucer and Shakespeare. In 1934–1935 the subject of investigation was backgrounds of fiction in English, 1575–1830. Other suggested topics are: Elizabethan drama exclusive of Shakespeare; Milton's major works and their influence on later writers; English literature in the seventeenth century; the great epics of the world; modern American fiction and poetry.

This seminar is primarily for graduate students, and bears credit toward the degree Master of Music. Properly qualified undergraduates may be admitted upon satisfying the instructor as to their qualifications. The minimum prerequisite is English 5, or an equivalent survey of English literature. Courses in English composition and research (such as English 3, and Bibliography and Research) are also desirable. All students desiring to enter without such preparation should consult the instructor. *Two hours credit.* MR. FURNESS.

DRAMATIC SCHOOL

CLAYTON D. GILBERT, *Supervisor*

IVARD STRAUSS, *Assistant in Production* PHYLLIS SEQUEIRA, *Dancing*

In this department students are trained for the professional, dramatic, and operatic stage. Public performances, complete with scenery and costumes, are given from time to time in Jordan Hall. During the second half year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes, and songs in costume are presented.

Stage Deportment

Definite training in preparation for public appearance, including instruction in the principles of poise, correct standing, walking, sitting, bowing, with exercises for health and grace. Required of candidates for the Diploma in the Conservatory Course. *In class, one hour weekly.*

Stage Deportment and Public Speaking

Special course for students of School Music.

This course is planned to meet the practical needs of the music teacher or supervisor in planning and directing school concerts and other entertainments, and in addressing assemblies and clubs. The first semester covers the essentials of stage deportment and direction; the second, public speaking. *One hour weekly.*

Pantomime and Gesture

Principles and history of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime. Stage business and technique, costumes. *In class, one hour weekly.*

Stage Technique

Special class for those wishing to learn directing and staging of operettas, pageants, and plays.

Dramatic Action (Acting)

Principles of acting, pantomime, gesture, impersonation; study of classical, standard, and modern drama.

Special classes in Shakespearean Plays, Old English Comedy, and Public Speaking.

Lyric Action (Action in Opera)

Gesture, individual and ensemble; pantomime, operatic rôles, stage business and technique, costumes.

Note. In connection with the classes in Pantomime and in Lyric and Dramatic Action, practical instruction, with opportunity for observation, is given in scenic and costume design, properties; in stage lighting, effects, and make-up; and in Little Theater Stagecraft.

For tuition rates, see page 96.

DANCING

All branches of classic and aesthetic dancing are taught, including national folk-dancing and the ballet. *Class or private instruction.*

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April first, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte.*

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE CARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of fifteen thousand dollars, the gift of Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the bequest of the late Charles H. Ditson has been set aside for scholarships, open to entering students as well as to those already registered in the Conservatory.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIPS. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., of the Board of Trustees. *In Organ or Voice.*

The Mary C. Morrison Scholarship. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

The Clara Kathleen Rogers Scholarship. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, Henry Munroe Rogers, Esq., of the Board of Trustees; the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

The Henry Munroe Rogers Fund. The gift of Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

The Rebecca F. Sampson Scholarship. The income of one thousand dollars, the gift of the Rebecca F. Sampson Estate.

The Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Fraternity and Sorority Scholarships

The Sigma Alpha Iota Scholarship. The gift of Lambda Chapter, available for 1935–36 for a student already registered or entering the Conservatory, $100.

Available for a member of the respective Chapter:

The Sinfonia Scholarship. The gift of Alpha Chapter.

The Alpha Chi Omega Scholarship. The gift of Zeta Chapter.

The Sigma Alpha Iota Scholarship. The gift of Lambda Chapter.

The Mu Phi Epsilon Scholarship. The gift of Beta Chapter.

The Kappa Gamma Psi Scholarship. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

The Elson Club Scholarship. The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen Esq., President of the Board of Trustees, for the Academic Year 1935–36:

Class 1. One hundred dollars for the best Overture or other serious work for orchestra.

Class 2. Seventy-five dollars for the best piece of chamber music, with or without pianoforte.

Class 3. Fifty dollars for the best group of pianoforte pieces, or for a single pianoforte composition of extended length.

Class 4. Fifty dollars for the best group of three songs with pianoforte accompaniment; or composition for chorus, with or without accompaniment.

Any student in any department of the Conservatory who shall have been registered in the Conservatory since October 1, 1935, will be eligible to enter the competition.

Compositions offered will be received by Mrs. Elizabeth C. Allen, Secretary, in the General Office, after March 23rd, and not later than April 20th.

The Judges will be appointed by the Director and the Dean of the Faculty.

Detailed information regarding conditions of the competition will be furnished upon application to the Dean of the Faculty.

THE CONSERVATORY NEWS AND ALUMNI BULLETIN

Published monthly, excepting in August, by a student board of editorship under a Faculty advisor, and with the co-operation of the officers of the school. It contains a calendar of concerts and recitals for the month, notices of examinations, courses and other Conservatory matters; notes of undergraduate and alumni activities, both of organizations and of individuals, together with reviews of current musical events and articles of interest.

THE CONSERVATORY PLACEMENT BUREAU

This Bureau has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the student and his or her achievements and conduct during the period of study. Through the agency of this Bureau many graduates and former students are now occupying positions as directors and teachers of applied and theoretical music in leading schools and colleges of the country, and as supervisors and teachers of school music in many cities.

With the approval of the Director, qualified students and graduates may obtain remunerative engagements in church and concert work through the agency of the Bureau.

REGULATIONS

[*See also Calendar, p. 4.*]

All students of the Conservatory are required to conform to the school regulations. Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to not with instructors, but invariably at the business offices.

Students are required to attend their lessons regularly and at the appointed hour. In case of a student's illness, or absence from class for any other cause, notice is to be given or sent at once to the Registrar.

Students are required to keep a complete record of their work in all studies. This record will be subject to the call of the Director and the Dean of the Faculty. (See page 37.)

Students will be allowed to arrange for public appearances during their period of study only with the consent of the Director.

It is not the custom of the Conservatory, except upon request, to send to parents regular reports of students' standing. When requested to do so, the Dean's Office will always be glad to furnish such reports.

It is the purpose of the officers of the school to render every service possible, and to become personally acquainted with every student who registers in the school.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Music Store.

All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store.

Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston, Massachusetts.

REGISTRATION

The offices of the Conservatory, at the corner of Huntington Avenue and Gainsborough Street, are open daily (Sundays excepted) for the reception of students. While students may enter at any time during a semester, if there be vacancies, it is desirable wherever possible that they enter at the beginning, and attend to all preliminaries, such as registration, grading, time of lessons, and payment of bills, before the opening of the semester. Those residing in or near Boston should register during the week preceding the beginning of the semester.

The right is reserved at any time to refuse or to withdraw the registration of any student whose presence in the Conservatory may appear to be detrimental to its interests; and to refuse to renew the registration of students who have been habitually delinquent in their studies.

Students will not be received at the beginning of a semester for a shorter time than the full semester, and all entering during a semester must register for the remainder of that semester.

Changes cannot be made from one study to another, nor from one teacher to another, without the written consent of the Director. Such changes should be made as far as possible before the beginning, or at the end of the semester.

Tuition for the semester or the unexpired portion of it is payable in advance. Students entering after the opening of the semester will be charged pro rata, except that no allowance will be made on account of absence from the first week of any semester.

Payments may be made by post-office or express money order, check, or draft on Boston or New York, payable to the order of New England Conservatory of Music.

Students leaving during the semester will not be entitled to a refund of any of the money paid in advance for tuition. In special cases of protracted illness, extending over two or more weeks, the student will be allowed the privilege of taking the lost lessons in a later semester, provided that notice of the illness was given at once to the Registrar and place in class or private lesson was given up, and that there are vacancies in the corresponding classes at the time the student desires to receive the lessons. If, through neglect on the part of the student to notify the Registrar of permanent withdrawal from the class, the Registrar is deprived of opportunity to fill the vacancy, no credit certificate will be allowed.

The Annual Catalogue will be sent on application.

Address all correspondence to New England Conservatory of Music, Huntington Avenue, Boston.

STUDENTS' TICKETS (LOCAL)

Railroads make special rates to students under twenty-one years of age. Inquiry should be made at railroad stations regarding conditions.

EVENING INSTRUCTION

Evening lessons are arranged at reduced rates for the benefit of those who cannot take advantage of courses during the day.

SUMMER INSTRUCTION

The offices of the Conservatory are open daily during the summer vacation from nine o'clock until five, except Saturday, when they are open only from nine until twelve. For complete information regarding summer instruction, either in single subjects or in courses giving credit toward the Bachelor's degree, see page 98.

STUDENTS' DORMITORIES

For the accommodation of non-resident students the Conservatory maintains three dormitories, Frost, Dana and Gardiner Halls. The dormitories, which are fireproof, are situated on Hemenway Street at the junction with Gainsborough, a short walk from the Conservatory building and near entrances to the Fenway, a part of Boston's attractive park system.

Frost and Dana Halls are for the accommodation of women students, and each is presided over by an experienced preceptress. A trained nurse also resides in these dormitories and may be called upon for care in all ordinary cases of illness. These halls are connected, and contain a dining room for the women students.

Gardiner Hall, which is entirely separated from the other two residences, is exclusively for men. It has no dining room attached, but there is abundant opportunity in the vicinity to obtain meals at very reasonable rates.

All the rooms contain the usual furnishings of a students' residence, exclusive of such personal belongings as the occupants may provide. A list of the articles which they are required to furnish may be had upon request. Each room has a large closet, and the addition of hot and cold water adds to the comfort and convenience of the students. A pianoforte is also provided in each room, a small additional charge being made for its use.

Only such rules and regulations are imposed as are necessary for the good of all. The Conservatory reserves the right to refuse admission to any who cannot furnish unquestionable references, and to require the immediate withdrawal of any whose presence is detrimental to the interests of the school or the other students.

The dormitories will be open for occupancy on Monday, September 16, 1935, for the convenience of students who wish to complete their registration and become settled in their rooms before the opening of the semester.

Dormitory application form, with a revised scale of rates for room, board and pianoforte rent, carefully planned to meet the financial resources of the applicants, will be sent upon request.

All students not living at home are expected to reside in the Conservatory dormitories, unless the accommodation is entirely taken. Students who cannot be admitted may select a place of residence from an approved list on file in the General Office. Unless given special permission to make other arrangements, women students are restricted to this list.

It must be understood that no responsibility can be accepted unless young men live in the Conservatory men's dormitory or in houses approved by the officers of the school.

Students will find in all the railroad stations agents of the Armstrong Transfer Company, with whom special arrangements have been made regarding the care of Conservatory students. These agents will take charge of all baggage, and provide conveyances directly to the Conservatory residences.

TUITION

Tuition fees for each semester are payable in advance.

A registration fee of $2.00 for the year will be payable by each student at the time of registration.

In nearly all courses arrangements may be made for either class or private lessons.

The following tuition rates, unless otherwise indicated, refer to class lessons, one hour each in duration, for a semester of twenty weeks, including vacations.

MAJOR SUBJECTS

		1 lesson weekly	*2 lessons weekly*
Pianoforte	Elementary, intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
Organ	Elementary, intermediate, and advanced grades, class of three		$54
Voice	Elementary, intermediate, and advanced grades, class of three	$30 to $70*	$54 to $140
	Private half-hour lessons, evening only	$30 to $40	
Violin	Elementary grade, class of three		$30
	Intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
	Special class of four, two hours once a week	$114	
Viola	Class of four, two hours once a week	$75	
Violoncello	Private half-hour lessons	$60 to $80	
Contrabass	Private half-hour lessons	$50	
Wind Instruments	Private half-hour lessons	$30 to $80	
Tympani	Private half-hour lessons	$30	
Percussion Instruments	Private half-hour lessons	$30	

*If taken in addition to one private lesson weekly.

THEORETICAL SUBJECTS

	1 lesson weekly	*2 lessons weekly*
Musical History 1		$12.50
Solfeggio		$25
Harmony, Harmonic Analysis, Theory, each		$40
Advanced Harmony, Counterpoint, each		$50
Composition		$50
Instrumentation 3	$30	$50

SUPPLEMENTARY STUDIES

Choir-training		$35
Plainsong	$15	
Ensemble Classes:		
Stringed Instruments and Pianoforte	$30	
String Quartet Class	$25	
Wood-wind Instruments	$15	
Brass Instruments	$5	
Pianoforte Sight-playing		$30
Pianoforte Accompaniment	$30	
Keyboard Harmony, Improvisation, each	$20	$40
Preparatory Orchestral Class	$10	

NORMAL DEPARTMENT

(Tuition rates for the Academic year)

Preparatory Class (Pianoforte or Voice)		$5	
Pianoforte	First year, Teaching (including lectures)		$10
	Second year, Teaching		$10
Voice	First year, Teaching (including lectures)		$10
	Second year, Teaching (including lectures if required)		$10
	Lectures only	$10	

LANGUAGES

English 1 and 2, Italian, German	$25
French	$30

DRAMATIC SCHOOL

Dramatic or Lyric Action (private half-hour lessons)	$76
Pantomime (in class)	$15
Stage Deportment (in class)	$10

ACADEMIC STUDIES

	1 lesson weekly	*2 lesson weeklys*
English 3 and 5, each		$25
English 4	$10	
Musical History 2, Musical Form, each		$35
Church Music Courses	$15	$25
Psychology, Educational Psychology, each		$25
History and Principles of Education, each		$25
European History, Physics, each		$25
School Music, Conducting, Instrumentation 2, each	$20	$40
Fine Arts 1 (*lectures, thirty weeks*)	$10	
Fine Arts 2 (*in class, thirty weeks*)	$20	
Bibliography (*see conference courses*)		
Musical Criticism	$20	

SCHOOL MUSIC

Tuition for the full course leading to the Diploma, including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice and Orchestral Instruments:

First Year	$240	Third Year	$420
Second Year	355	Fourth Year	410

PRIVATE INSTRUCTION

The cost of private lessons depends upon the instructor chosen and the grade of advancement.

	Per half-hour lesson
Pianoforte	$1.00 to $4.00
Organ	$3.00
Voice	$2.00 to $5.00
Violin	$1.50 to $4.00
Violoncello	$3.00 and $4.00
Other Orchestral Instruments	$1.50 to $4.00
Solfeggio	$2.00 and $2.50
Theory	$2.50 and $3.00
Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, and Instrumentation	$3.00
Pianoforte Sight-playing	$2.00 to $3.00
English 1 and 2	$1.50
Languages	$2.00
Conference Courses, per semester, $25.00	
School Music Courses—Special or review work, with approval of the Supervisor	$3.00

RENTAL OF PIANOFORTES

Pianofortes for home use may be rented at the Bursar's office at the rate of $1.50 per week, to which must be added the cost of moving one way.

ORGAN PRACTICE

Practice on the teaching and practice organs may be engaged at rates ranging from fifteen to thirty-five cents per hour.

COLLEGIATE DEPARTMENT

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

In Applied Courses

As the tuition rates for private instruction in major subjects vary from those for class lessons, and both according to the instructor chosen, such rates are not included in the following schedule. Full information regarding them will be found on the preceding pages.

For all other courses prescribed in the Outline* the following inclusive tuition rates are established:

*Excepting Electives, which will be charged for at regular Catalogue rates.

	Pianoforte	*Organ*	*Voice*	*Violin*†
First Year	$235	$275	$355	$295
Second Year	310	360	200	210
Third Year	365	320	245	320
Fourth Year	280	280	180	280

†Also Violoncello, and other orchestral instruments.

In Composition

Including all prescribed courses, except Electives:

First Year	$335	Third Year	$420
Second Year	360	Fourth Year	380

In School Music

Including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice, and Orchestral Instruments.

First Year	$385	Third Year	$470
Second Year	440	Fourth Year	440

SUMMER INSTRUCTION

The Conservatory offers summer instruction as follows:

A. A Summer Session of six weeks in the Collegiate Department, in which credit may be earned toward a Bachelor's degree.

B. Private instruction for special students in pianoforte, voice, in violin and other orchestral instruments, in solfeggio, harmony and other supplementary subjects, in academic courses, and in dramatic and lyric action, during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. No college credit is given for this work, which offers opportunity to those desiring to pursue one or more subjects during the summer months without the obligation of enrollment in a formal curriculum. Full information regarding private instruction will be given upon application.

THE SUMMER SESSION

COLLEGIATE COURSES

The Summer Session offers to regularly enrolled students opportunity to pursue intensive work in applied and theoretical musical subjects throughout a period of six weeks, beginning during the last week in June, and ending early in August.

The theoretical and academic courses offered correspond in scope and degree of advancement to one semester of those regularly given during the academic year, as a part of the requirements for the degree Bachelor of Music.

Students who pursue any courses throughout the Summer Session, and who pass the required examinations at its close, receive appropriate semester hour credit. This credit is permanently recorded, and available for transfer to other institutions. It will be accepted toward requirements for the Conservatory degree Bachelor of Music after the student has fulfilled the entrance requirements and passed the prescribed examinations as set forth in the Catalogue.

CURRICULUM

Instruction is usually offered in the following musical subjects: *Major:* Pianoforte, organ, voice and violin; *Supplementary:* harmony, harmonic analysis, advanced harmony, counterpoint, composition, instrumentation, theory, musical form, and school music (courses in material and methods, from the primary grades through high school).

While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, languages, European history, and bibliography and musical research.

Other musical and academic courses of collegiate grade may be added, if the demand warrants.

Instruction is given by members of the Conservatory faculty and others.

Special conferences are a feature of the Summer Session, with opportunity for general discussion, especially of teaching methods and material. All facilities of the Conservatory building, including the use of practice organs and of the Library, are available.

REGISTRATION

Application must be made upon the form provided by the Conservatory for the purpose, and should be submitted to the Dean of the Faculty not later than the Saturday before the opening of the Summer Session. Students must report not later than the day preceding the opening of the Session, for registration and assignment of lesson hours. No enrollment for credit will be accepted after the following Monday.

Application forms and an announcement giving full information regarding all details of the Summer Session, including tuition rates, will be furnished upon request. Correspondence regarding the Summer Session should be addressed to

FREDERICK S. CONVERSE, *Dean of the Faculty.*

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